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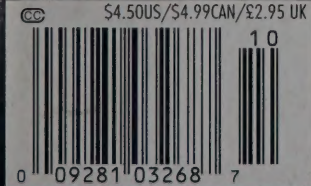
HIT PARADER



WHO'S HOT... WHO'S NOT 2000

A SPECIAL
REPORT!!

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MAGNA PUBLISHING GROUP



OCT 2000

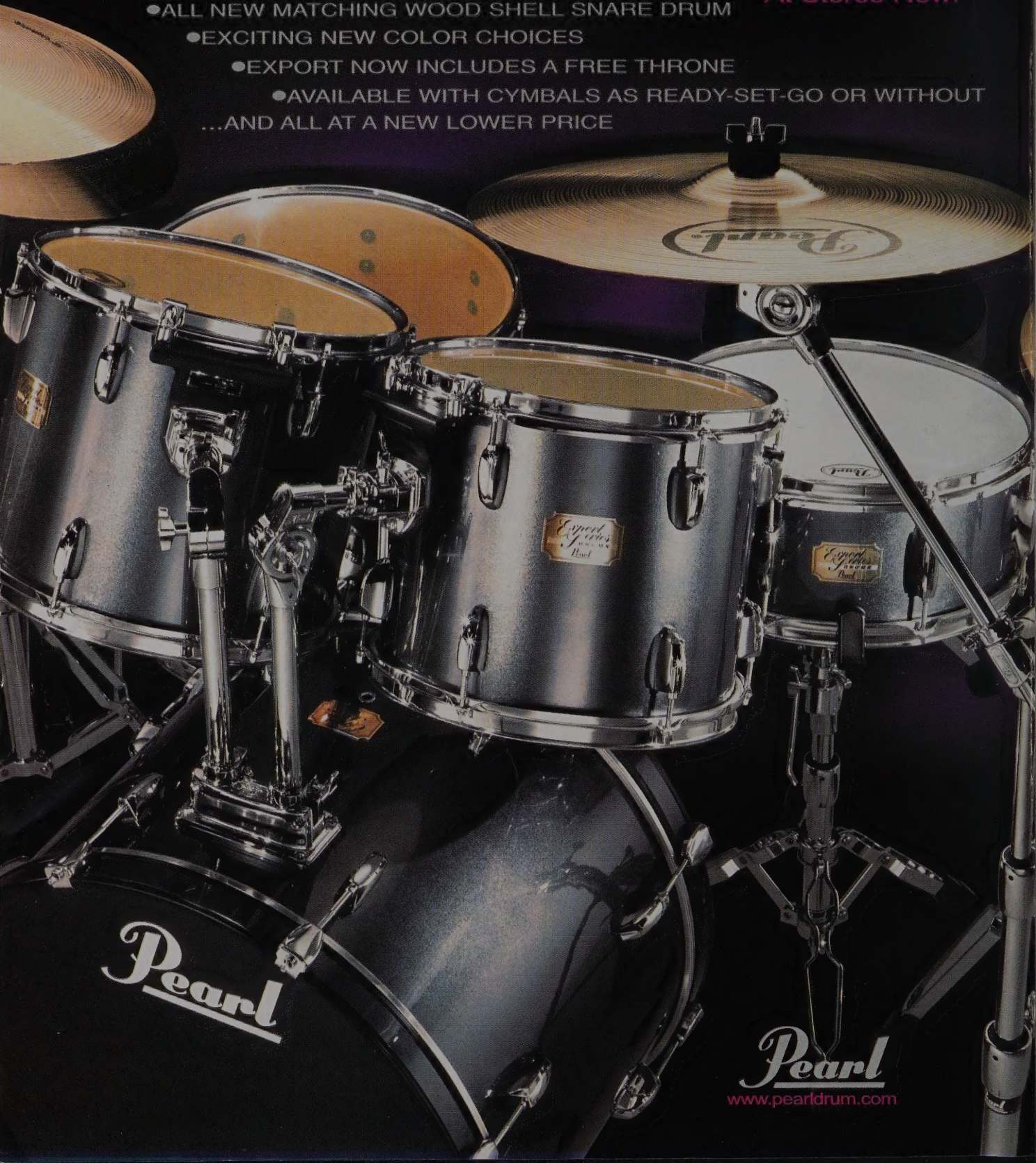
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COVER PHOTO:

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NEW BAND CONTROVERSY

I wanted to send a letter thanking you for all your support of the new bands that have made the hard rock scene so exciting. You've given plenty of attention to my favorite groups, Godsmack, Static-X, Slipknot and Staind. I love these bands because they've revitalized a form of music that some had left for dead just a few years ago. I think everyone now realizes that hard rock/heavy metal will live forever!

Joan
Boston, MA

What's with you people? Sometimes I think that you have cotton (or worse) stiffed in your ears. Why do you keep on running stories over and over again on the likes of Slipknot and Static-X when there are so many other exiting new bands around? I hardly ever see anything on Incubus, Kittie, P.O.D. and the Deftones. Those are the bands that I listen to, and you should give them the kind of respect they deserve. We

can live without Slipknot for one month if you give us some more P.O.D.

Danny
Oakland, CA

I'm really glad to see that **Hit Parader** is finally getting around to paying some lip service to Dope—the BEST band in the world. If you haven't heard their album, **Felons And Revolutionaries**, you definitely owe it

Static-X: Revitalizing music.



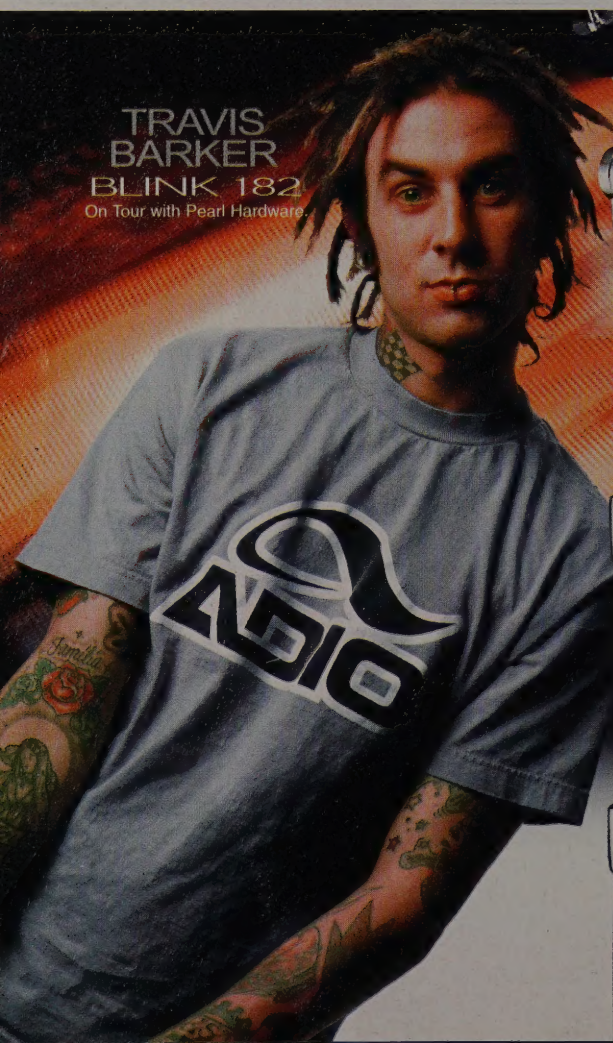
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to yourself to pick it up. It's great. It changed my life.

Bill
Hoboken, NJ

I just heard an album by a band called U.P.O. and it blew me away. I don't know anything about these guys (I haven't even read about them in your magazine), but they sound really good. Their singer kinda reminds me of Chris Cornell, and their music is really heavy. Please run a story on U.P.O. so I can learn some of the important facts about this band.

W.L.
Bismark, ND

LIMP BIZ

I've been a rock and roll fan for nearly 20 years, and during that time I've seen a lot of bands come, and a lot of bands go. But I've got to admit that few of them have been as original or as entertaining as Limp Bizkit. I'm still not sure whether or not we'll remember who they are ten years from now, but they certainly are the band of the moment.

Fred
New York City

I've tried to understand all the fuss about Limp Bizkit, I really have. But as hard as I try to find out what it is about them that's got so many people all-shook-up, I get more and more confused. Are they a great hard rock band? If you're honest, you'll admit that they're just an "average" band. Are they great rappers? As Fred himself often says, "Get real!" Are they great looking? Well, I guess taste is a highly subjective matter. So what is it that's made them so successful. PLEASE explained it to me.

Brenda
Durham, NC

I love Limp Bizkit more than anything in the world. My walls are filled with their posters, and I have their CDs in my Walkman all day long. I love everything about them— but especially their attitude. When you look at Limp Bizkit you get the feeling that they're in control, and that they're having a great time. They're leading the life that I want to lead.

Tom
Denver, CO

I'm worried about the future of Limp Bizkit. Fred Durst seems like he's more interested in making movies or working for the record label than in making new music. I think to be a truly great musician you have to dedicate yourself to your craft. Sometimes it seems as if Limp Bizkit is more interested in turning the entertainment form into a smorgasbord from which they can sample whatever they want.

Peter
Miami, FL

HEAVY DOES IT

I read your magazine every month, and



Kiss: They'll be missed.

only one thing really bugs me— the way your *Indie Reviews*' person always seems to pick on Swedish dark metal bands. I know

that this kind of music isn't for everyone, but I love it. So lay off those bands, okay?

Wil
Portland, OR

I think there's a real gap growing between factions of the hard rock world. On one hand you have bands like Korn, Limp Bizkit and P.O.D. who seem just as interested in rapping as playing heavy metal. On the other hand you've got bands like Pantera, Rammstein and Slipknot who just want to put the pedal to the metal. Can fans of one side get along with fans on the other? I hope so.

Bam
Dallas, TX

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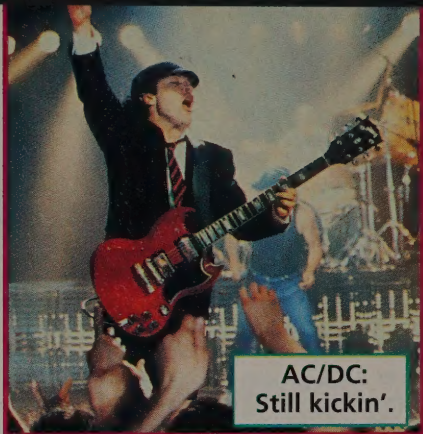
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AC/DC:
Still kickin'.

It's so cool that so many of the great bands from metal's past seem to be making a comeback. Iron Maiden's new album rocks. AC/DC still kicks ass. Van Halen will be coming back strong. And Judas Priest is back on a major label. What does this prove? Perhaps nothing... perhaps *everything*.

Nathan
Detroit, MI

How come there hasn't been more attention paid to the retirement of Kiss? I would have thought that every magazine (and I don't mean just rock magazines) would have put them on the cover to commemorate the event. But it seems to me that a lot of people either don't believe that the Greatest Band In The Land is actually calling it quits... or worse yet, they don't really care.

Hal
Daytona, FL

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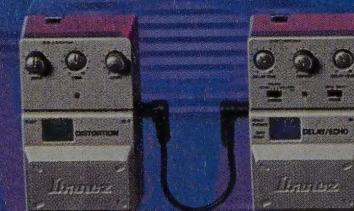
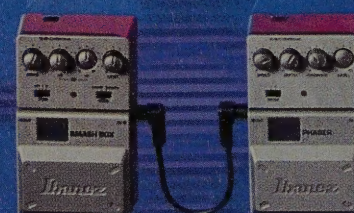
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FRONT PAGES

THE INSIDE SCOOP!

BY LOU O' NEILL, JR.

EXCLUSIVE UPDATE: A few months ago, we reported that Hollywood was embracing Metal big time and that Warner Brothers was committing lots of bucks to a rather controversial film called **Metal Gods**. It stars Jennifer Aniston and Mark Wahlberg and tracks the life of a rock dude who has a square day job, but at night, fronts Blood Pollution, a metal band that "covers" Steel Dragon. Steel Dragon is a "mythical" superband in California. Right out of Hollywood, the lead singer has to leave and who but Wahlberg gets to take his place. Hmmm!

You get the picture. It's all (in reality) patterned after the life experiences of Priest lead yapper, "Ripper" Owens. And now, the latest scuttlebutt from the set is that Brad Pitt, who could have had the starring role if he wanted it, went whack-a-ding-hoy when his own Jennifer Aniston supposedly got too "friendly" with co-star Wahlberg. Our moles also reveal that Brad Pitt was not too pleased with Jennifer's orgy scenes either. Leave it at that.

What should be *really* interesting is whether Hollywood can properly replicate the Metal Scene as it really is and was. Warner Brothers is betting it can... We'll have to wait and see. Stay tuned.

SECRET STUFF: A rock and roll couple that was once married and got divorced are now seeing each other again and keeping it on the sly from their current "significant others." Crazy world, ain't it!

QUICKIE QUIZ: Last month, we asked you to name the first song/video aired on MTV. The tune was quite ahead of its time actually and the year was 1981. *Video Killed The Radio Star* was the name of the song created by the Buggles. This month, we're switching gears. It's history, so tell us what big Southern city immediately formed in America with the Louisiana Purchase? The query is easy, a big one at that!

ROCK WIRE REPORT: Trent Reznor and Nine Inch Nails buried the hatchet with Marilyn Manson and a reconciliation has come down. Actually, it was a great show at Madison Square Garden with a special guest appearance by MM on *Beautiful People*. Pretty heavy stuff... Wags are whispering that Gene Simmons' upcoming "memoirs" might be sizzling stuff. It's supposed to be quite interesting, about a man and his professional triumph. A personal story. When Gene came to America, he spoke only Hebrew. A success story. Oh yes, Kiss are auctioning off pretty much everything they've accumulated, from guitars to costumes. And anything to a late-night buzz that Paul Stanley is ready to step into Broadway's **Dr. Jekyll and Mr. Hyde**? Since we've seen the original, we know Paul would be great for the fiendish role... That famous rock quartet from the Sixties sold their most famous song, rock, stock, and barrel and are even allowing the car company to use the vocals. We needle Axl Rose as much as anyone, but the recent national article that portrayed him as a "hermit" went overboard... Anyway, last time we counted, Axl was 38 so he's old enough to make his own decisions. Somehow, we can't think of basking in the Malibu sun as anything like the life of the lonely hermit. A rock genius once told us this succinct



Judas Priest's "Ripper" Owens (center) is the subject behind the new movie, **Metal God**.

fact: Once a name in rock, like Axl Rose, always a threat!... There is a new book out on John Lennon based on actual written and verbal journals of the late Beatle. It's **Lennon In America** by Geoffrey Giuliano and it can be found on Cooper Press... A metal madman from England got into a bit of trouble when he asked the sales lady in the shoe department of Harrods to slip off her footwear so the singer could admire her ankles... Something new any day now from Bon Jovi and it has been a spell.

OVER 'N' OUT: The Metallica/Napster mess seems to be getting nastier and nastier. Lars Ulrich told the Fourth Estate, "If they want to steal Metallica music, instead of hiding behind their computers, then just go down to Tower Records and grab them off the shelves." Phew! It always seemed fundamental to us. After all, if Hetfield and Company do not create the music in the first place what really is there left to listen to?... Did you hear that thousands of barrels of Wild Turkey whiskey caught fire and had to be dumped into the Kentucky River. Good old Lawrenceburg, Kentucky must be the happiest place in the USA.

SEE YOU NEXT MONTH: Until then, remember: *There are some who ponder why man is merriest far from home!*

CAUGHT IN THE ACT

BY ALAN CREIGHTON

A Powerman 5000 concert isn't merely a musical extravaganza, it's an all-out, full-scale rock and roll theatrical event! There really is no other way to properly describe the sight and sound spectacular presented by vocalist Spider One and his conspirators in multi-media insanity, guitarist Adam 12, guitarist M.33, bassist Dorian 27 and drummer Al 3. Each and every one of PM5K's performances stands as a true assault on the senses with the band's infectious, metallic, industrial-strength sound merging with their inventive stage dynamics to create one of the most exciting live shows the rock world has ever seen. But as this Boston-based unit has continually shown throughout their latest road excursion—which has served to push sales for their recent disc, **Tonight The Stars Revolt!** past the million-sales level—little of this on-stage chaos has happened by mere chance.

"I've always looked at music as just one aspect of what I do," Spider explained shortly before taking the stage. "This band is a concept as much as it is a musical group. The whole impact of the live show—from the way we dress, to the lighting, to the sound system all work together to create the kind of over-all impact that we want."

It certainly seems as if Powerman 5000's carefully orchestrated plan to create an unmatched blend of visual and aural stage stimuli has paid off handsomely for this distinctly eclectic hard rock quintet. As their tour continues to weave its way across the face of Planet Earth with no apparent end in sight, PM5K's rep as one of the true "must see" concert attractions of the year continues to expand... right along with their impressive album sales figures. But all these positive vibrations can be the cumulative effect of what happens when you've already had nearly a decade's worth of experience perfecting your on-stage attitudes and actions in clubs and theaters throughout the land. Certainly Powerman's trip to the top of the rock world hasn't been a particularly easy one. But this highly inventive unit now seems more determined than ever to make the most of the platinum-covered, show-headlining opportunities that have recently come their way.

"This hasn't happened by chance," the ever-confident Spider said. "There's a plan at work here. I'm not saying that I expected everything to go as well as it has this time, but I would have been very disappointed if things hadn't taken a big turn for the better with this album and tour."

Hitting the stage amid a flurry of blinding lights, dressed in what might best be termed matching space-suits, the band instantly launched into a tight-as-a-drum 90 minute show that blended a preponderance of the material from **Tonight The Stars Revolt!**

with a smattering of selections from their major label debut, **Mega!! Kung Foo Radio**. Cranking out such audience faves as their recent MTV hit, *When Worlds Collide*, the PM5K show was a full-throttle blitz on the senses that left the audience little time to ever catch their breath. But despite the non-stop flurry of activity that continually characterized the band's performance, there was no question where the eyes of everyone in attendance were constantly riveted—and that was on the hyperactive Spider as he prowled about the stage, delivering his power-packed musical sermons with passion and flair that continually managed to both enthrall and entertain. Utilizing their space-age set to maximum effect, and cranking their amps to overdrive on a continual basis,



Spider One:
"The design of this tour was to provide a view of what people thought the future was going to be like."

Powerman 5000

Powerman 5000 provided ample evidence as to why they have now become one of the leading creative lights of the entire hard rock world.

"The whole design of this album and tour was to provide a view of what people might have thought the future was going to be like," Spider said. "I know that's kind of confusing, but did you ever see movies taken at a World's Fair from perhaps 30 or 40 years ago? They had this image of people in the year 2000 all walking around in space suits and acting in a very strange manner. This is our attempt to bring their vision to reality."

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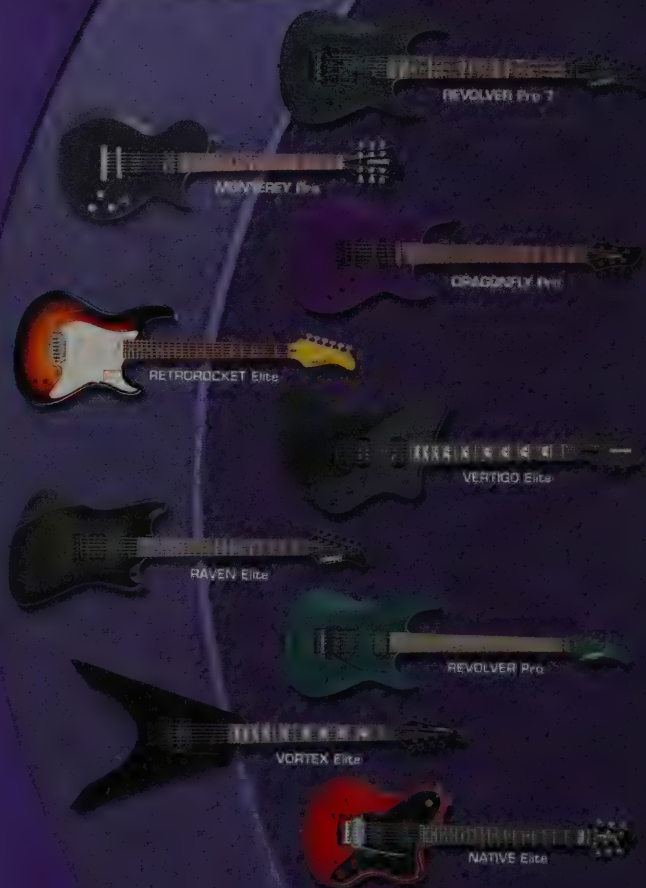
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Napster is the theme for this month's Sites and Sounds column. For those of you who have somehow remained unenlightened, <http://www.napster.com/> explains that with Napster, you can locate and download your favorite music in MP3 format from one convenient, easy-to-use interface. Back in May, Metallica sued Napster, alleging copyright infringement and racketeering. Metallica delivered papers revealing 317,377 alleged Metallica song "piraters" who were downloading the group's songs on Napster without compensation being paid. Napster blocked the users, in compliance with the Digital Millennium Copyright Act. (The 1998 law requires Internet service providers to terminate the accounts of known infringers.) Though many within the music community admire Metallica for taking a stance in support of the artists' right to garner royalties from the Internet, other music fans vehemently opposed the group's actions. As the Internet is a two-way medium, if you piss your audience off, not only will they let you know, but also they'll strike back! The pros and cons in regard to this cutting-edge issue have filled music-related internet sites over the last few months.

At <http://www.fansrule.com> we found an

Metallica: The subject of controversy.

editorial and accompanying forum called **SHOULD ARTISTS TEAM WITH NAPSTER?** The piece supported Metallica's anti-Napster, pro Internet regulation stance by quoting Lars, "It's about trying to put your foot down before this whole Internet thing runs amok, and... to get Congress to start setting relative parameters about where technology is going."

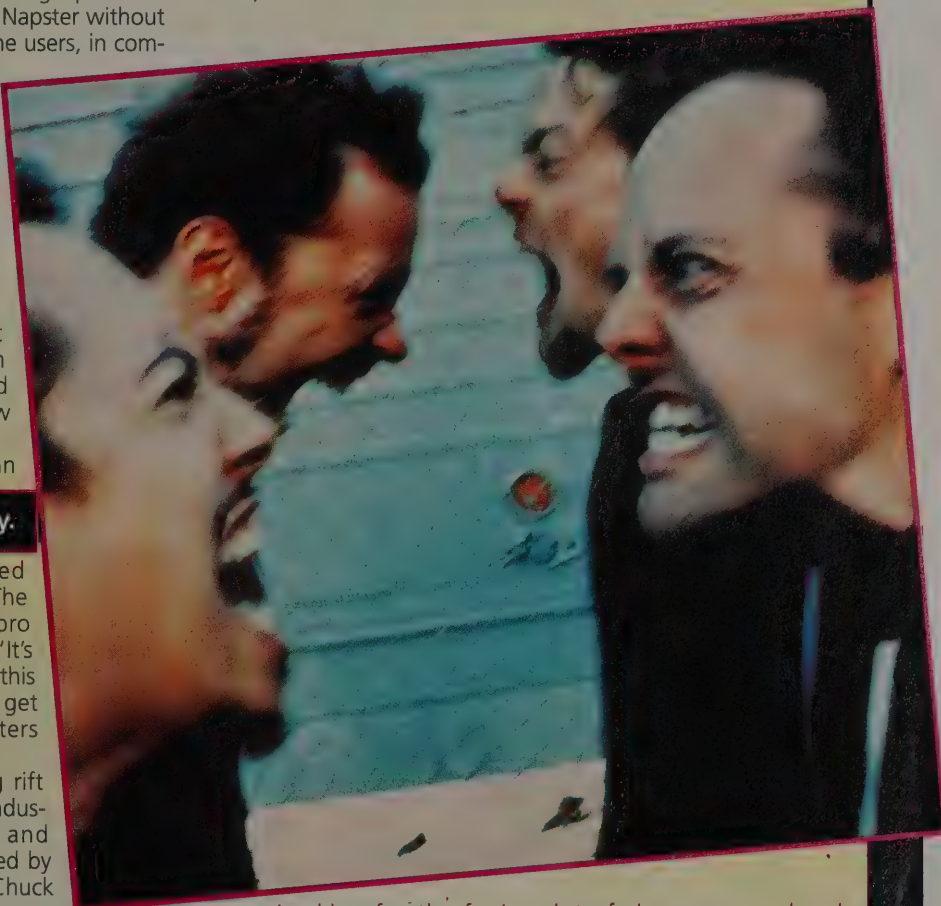
FansRULE also pointed out the perplexing rift that Napster has caused within the music industry. As you are well aware, Limp Bizkit and Cypress Hill did a free summer tour sponsored by Napster. The Offspring and Public Enemy's Chuck D have claimed the program is a valuable promotional tool. So, artists like Limp Bizkit and Chuck D are supporting Napster, while artists like Metallica have publicly condemned it. Supposedly, Dr. Dre, 'N Sync, Neil Young and Supergrass also considered filing suits against Napster until they saw the backlash that Metallica's actions had generated.

Several sites were asking for opinions on Napster. Billboard online at <http://www.Billboard.com> asked its readers, "In view of lawsuits against Napster by the RIAA and Metallica, in your opinion, is it smart for the band to align with the company?"

The results were rather interesting: 46.1% felt that Limp Bizkit was supporting the market for free music for fans. 29% thought that Limp Bizkit and Napster's cooperation enabled free, fan-friendly live shows. 16.9% felt that because frontman Fred Durst is a Vice President at Interscope Records, that he is sending a conflicting message about the roles of art and commerce. 8% felt that Limp Bizkit was putting themselves at odds with the artistic community.

When we put the word Napster in the search engine at

Music News of the World at http://www.addict.com/Music_News_Of_The_World/ we found that both the pro and con side were well represented. The site listed nearly 50 articles including, Chuck D To Testify To Congress On Napster, Online Music and Napster Blocks Users Listed By Metallica. This was one of the best places we found for Napster news better than the major online news publications like The Los Angeles Times, The Wall Street Journal and The New York Times.



Looking for the fan's point-of-view, we wandered around the web looking for various forums. Fan's feedback on the Metallica/Napster scenario was hot and heavy over at <http://www.knac.com>. In the forums, twisted 4evr ranted that Metallica needs to grow up and quit worrying about how much money they aren't going to make. They haven't put out a good album since the Black Album and they have to know that they are starting to lose fans big time. I wouldn't pay to see them any more and with the whole S&M thing what's next, a country album, with the greedy Garth Brooks? C'mon Metallica, don't you think you have enough money?"

To reconfirm the old cliché, there's no such thing as bad publicity. Napster and other music-oriented Web sites are generating dramatic surges in online traffic. After Metallica announced their copyright infringement lawsuit against Napster, the company experienced a 20% jump in visitors to its web site.

Sure, being able to download songs for free is pretty fly, but is it fair?

What's your opinion? Email us: hitparader@fansrule.com.

PICK HIT

BY CHARLES REDMOND

The heavy metal revolution of the New Millennium continues to rock on... with no apparent end in sight. Not since the Glory Days of the mid-'80s L.A. metal movement have so many exciting young bands all simultaneously been emerging on the scene—on major labels, no less—apparently with the support of the media; rock radio and even MTV to back up their pedal-to-the-metal musical machinations. We are all well aware of the bands who are keying this Y2K rock revolution, groups like Powerman 5000, Godsmack and Static-X. Heck, all you've got to do is flip through the pages of this very rag in order to see the latest and the greatest all lined up for maximum musical impact. But here's our chance to add a new name to the fast-growing list of important new players strutting their stuff upon the rock and roll stage. That band is called the Union Underground, and judging by the content of their debut album, **An Education In Rebellion**, vocalist/guitarist Bryan Scott, guitarist Patrick Kennison, bassist John Moyer and drummer Josh Memelo may have exactly what it takes to make a big impression on the year 2000 metal hordes.

"We know we can be a really big band," said the ever-confident Scott. "At least we know we can be bigger than your average club-sized, two-thousand-seater rock band. But that's the way we've planned it since the beginning. Even when we were playing clubs, we were doing an 'arena' show. We just can't go out there on a club tour, our show just won't allow that."

The confidence that the members of the Union Underground now exhibit has not come overnight for this San Antonio-based unit. In fact, their current major label status has arrived only after a three-year period of trial-and-error which saw the band's nucleus of Scott and Kennison work with a variety of partners before finally settling on the group's current lineup. While they knew that per-



Union Underground:
"Everything we've heard has had an impact on us."

UNION UNDERGROUND

forming in the relative isolation of southern Texas could prove a detriment to their long-term career plans, the group rocked on, filling area rock hangouts and gradually building a reputation as the hottest club attraction in the Southwest. A number of indie labels caught on to the fast-growing Union

Underground phenomenon, and many offered the band a recording deal. But these guys knew right from the start that they wanted to shoot for the top, and only a major label contract would lure them away from their Texas stronghold.

"One of the indie guys who contacted us ultimately became our manager," Scott said. "He didn't want to sign us to his label because he thought our whole thing was bigger than that, and we'd need a major label to do everything right. So he worked our demo for a year and a half, sending it to everybody. In the end, we finally found a major label who had the same vision about what kind of band we are and what we wanted to do."


**"THE WHOLE
ATTITUDE OF
THIS BAND IS
VERY FRESH AND
INTERESTING."**

That shared vision quickly led the Union Underground to the recording studio, where they began laying down the heavy-handed, hard-hitting tracks that comprise **An Education In Rebellion**. Such

songs as *Natural High* and *Revolution Man*—tunes the band had already performed literally hundreds of times in clubs—quickly came together, giving all who heard them an idea of the power and passion that was packed into each note this band sang and played. With a sound that blends the discordant harmonies


of Alice In Chains with the cutting-edge sensibilities of Rob Zombie, it is clear that the Union Underground is perfectly situated to carry the heavy metal form to exciting new frontiers in the weeks and months to come.

"Obviously, everything we've ever heard has had an influence on us," Scott said. "I mean at one time in my life, Motley Crue was 'it' for me. Then in the '90s, Alice In Chains emerged as the most influential band on me. Layne Staley had the most evil voice in the world. But even if we have a familiar sound here and there, I think the whole attitude of the band is very fresh and interesting. We've taken our influences, and added some new twists, and the results are all us."



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It can be a hoot and a half to see the ways in which members of previously well-known bands reshuffle their careers once their previous musical incarnations reach the end of the line. Sometimes these rockers decide to take solo stabs at stardom, often finding the road a lot more problem-strewn than they may have previously imagined. Other times they try to reconstruct their previous glory with a new set of musicians, often failing to achieve the unique balance of personality and chemistry that first led their

"There's an organic power here that begs to be noticed."

this story) has been defying record industry odds, and going against the current musical grain. There's no rap-cum-metal riffings to be found here, nor are there any of the super-cool, heads-in-a-mask looks that have recently driven some bands straight to the top of the charts. Rather, what STA presents is a diverse, heavy, rock and roll attack that's strong on melody, and dripping with style. Such songs as *Super Down* (which some keen-eared fans may recognize from its initial appearance on the **American Pie**

SUPER TRANS ATLANTIC

A FRESH START

BY ROB ANDREWS

movie soundtrack) and the title track—which just-so-happens to be the group's first single—seem destined to quickly place this upstart quartet in some heavy-duty rock and roll company.

"One of the keys to what we've done here is not try to be all things to all people," Bieler said. "In *Saigon Kick*, for instance, there were times when we were trying to be Jane's Addiction meets Queen. People don't have the patience for that. So we just took everything in a single, more digestible direction, and it's worked."

Actually Bieler and his boys had to work their way through an amazingly winding path to put STA on the rock and roll map. It seems that at the end of *Saigon Kick*, Jason hung out with Dembrowski, writing songs and doing demos. One of those tapes ended up getting the duo signed to a major label deal under the band name Flat. But before that group could even finish recording their debut disc, their label was merged into a bigger company, and Flat promptly found themselves on the outside looking in. Undeterred, Bieler stayed the course, rounding out STA's lineup and continuing to crank out the demo tapes. Eventually all the pieces came together, with **Shuttlecock** being the end product of the band's various trials and tribulations.

"It's been strange, to say the least," Bieler said. "But I'm a determined guy—they can't get rid of me. So no matter what happened, I just kept going. I'm kind of glad I did. This record really has gotten everyone very excited, and to me that's what music is all about."



Super Trans Atlantic: "We're not trying to be all things to all people."

unit to fame and fortune. And on other occasions, members of previously successful bands leave their past affiliations totally behind and marry their fortunes together in new and potentially exciting projects. That, in a nutshell, explains the existence of the new group Super Trans Atlantic, a band in which two of the members, vocalist Jason Bieler and bassist Pat Badger should be more than mildly familiar to many members of rock and roll society.

You see, a few years back Bieler was the driving force behind *Saigon Kick*, a band that enjoyed their share of success back in the early-'90s. At roughly the same time, Badger was a central cog in Extreme's rise to platinum-covered notoriety. Now, along with guitarist Pete Dembrowski and drummer Rick Sanders, these musical veterans have set their sights on new rock and roll horizons. With the release of Super Trans Atlantic's

debut album, **Shuttlecock**, it is clear that these rockers have left their past associations behind them and are quite content to be breaking excitingly fresh artistic turf.

"This is the start of a new day and a new band," the hyper-active Bieler stated. "There's an organic power here that really stands up and begs to be noticed. Forget what you think we might sound like because you may have heard *Saigon Kick*, or Extreme, or anything else for that matter. That's all in the past. With this group we've tried to really get focused and bring out the best of what we do, package it in a way that a lot of people can enjoy, and then do out best to pull it all off. We think we've come up with something that's really special and really different."

You bet it's different. From the moment of their formation last year, Super Trans Atlantic (or, for the sake of space, STA, for the rest of



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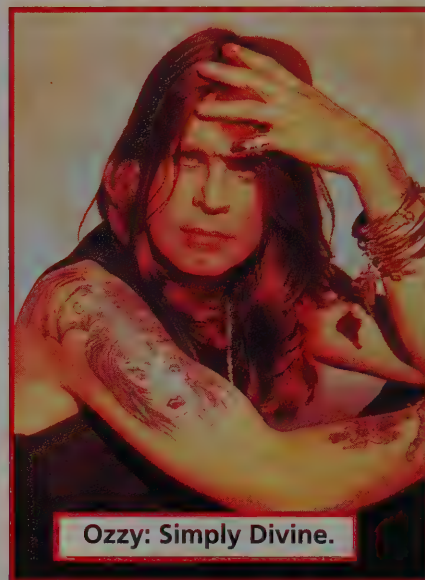
HARD ROCK HAPPENINGS

THE LATEST GOSSIP

KISS OFF: It certainly appears as if there's going to be life after Kiss for that legendary band's four members. Already guitarist/vocalist Paul Stanley has made plans for his theatrical debut on Broadway, while guitarist Ace Frehley intends to release a solo album soon after the Costumed Crusaders complete their "farewell" tour. But perhaps the most intriguing post-Kiss concept is the one being proposed by bassist Gene Simmons who has already inked a lucrative contract to pen his autobiography. The tale will tell the story of how a young boy from Brooklyn grew up to

be one of the biggest rock stars of all time. Should be quite a read.

BACK TOGETHER: It appears as if all the bad blood that existed between Marilyn Manson and Trent Reznor a few years ago is now all in the past. According to those in-the-know, people in Manson's camp put out a few "feelers" earlier this year, trying to see if Reznor was willing to once again meet with his one-time close friend. Well, the meeting did take place, and after all the old wounds were closed a new creative partnership was born.



Ozzy: Simply Divine.

"We're like brothers," Reznor said. "Sometimes brothers don't always get along, but there's always a bond that can't be broken."

BIZ BUZZ: Limp Bizkit's Fred Durst reports that the band's touring plans for the rest of the year are beginning to take shape. Following the release of the band's latest disc, **Chocolate Starfish in the Hotdog Water**, the Bizkit boys plan on hitting the tour trail throughout North America. But now demand for the group's time from fans in Europe, the Orient and beyond is beginning to put a bit of a drain on the LB brigade's time. "We like to keep it moving along," Durst said. "We love to travel, and we love to play. But it seems like everyone wants us now."

SMACK DOWN: No one is happier than Sully Erna that Godsmack is finally back in the studio completing work on their new album. It's now been nearly four years since these Boston-based rockers released their now double-platinum selling debut disc, and the pressure to make some fresh music was beginning to weigh heavily on the unit's artistic soul. "Four years is a long time between albums," Erna said. "That's especially true for a band like ours. If things had worked out differently, we probably would have had an album out a year ago, but we're not complaining. Things have been great, and we hope this new album keeps all the momentum going."

PAYMENT DUE: P.O.D. vocalist Sonny never grows tired of explaining his band's unusual name—Payable On Death. While this San Diego-based metal/hip-hop unit has become famous just using their name's abbreviation, the dreadlocked singer never wants fans to forget the significance behind his unit's full

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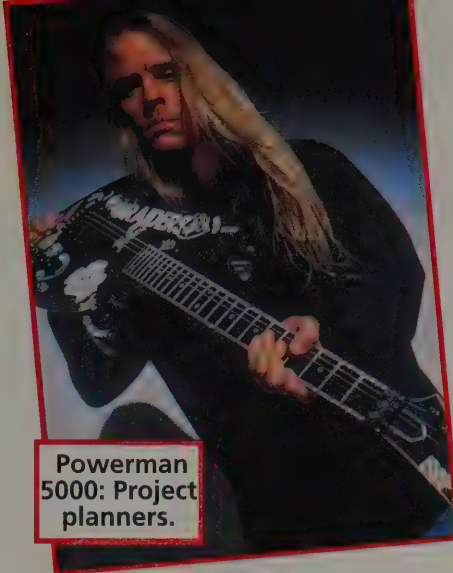
moniker. "We come from a pretty tough neighborhood in San Diego. We've known people who sold drugs, and we've known people who've died because of what they did. The name Payable On Death means a lot to us, because we all have to pay for what we did with our lives when the time comes."

MAIDEN FORM: Rock stars are known for doing some unusual things in their free time. But few rock personalities do more unusual things than Iron Maiden's returning vocalist Bruce Dickinson. A best-selling author, a world-class fencer, and a certified aircraft pilot, Dickinson has often been at the helm of the private jet that has transported the Maiden Metal Machine throughout their current **Brave New World** tour. While some might think that having a band member pilot the group's plane might seem more than a bit risky, the ever-confident Dickinson scoffs at such a notion. "I have my license, and everyone has total confidence in me," he said. "I actually flew the plane over from Europe before we even began the American tour."

KNOT ACTION: As their popularity continues to surge thanks to the platinum certification of their self-titled debut album, the members of Slipknot realize that they're going to have to make their success in the rock world the *hard* way. With their admittedly bizarre videos failing to attain stellar rotation on MTV, and their heavy songs not receiving many radio spins, these Iowa-based rebels sense that it's going to be a ground-swell of support that continues to push them forward. "We want to play everywhere and win over fans every night," said Shawn Crahan. "That's the way it should be done."

SLAYER DELAYER: It seems as if we're all going to have to wait a while longer before we hear any new music from Slayer. Despite rumors earlier this year that the legendary metal unit would have a new album out in time to begin a national co-headlining tour with Pantera this fall, that now will probably not be the case. According to the band's representatives, the earliest we're likely to see a new Slayer disc would be next spring. In addition, the group's oft-discussed boxed set (originally due out this summer), has been pushed back to a winter release. Hopefully the patience of Slayer's many fans will be justly rewarded when the time comes.

PERFECT TOOL: While fans of the band Tool have responded warmly and favorably to the appearance of the debut disc of vocalist Maynard James Keenan's "other" band, A Perfect Circle, many of those said-same followers are concerned about the future of their favorite band. It is now well over three years since the appearance of Tool's last disc, **Aenima**, and now with Keenan off touring with Circle, it's anyone's guess when Tool's new album will finally see the light of day. It is known that Keenan and his fellow Toolsters were working on new material last fall, and



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hopefully those songs will serve as the foundation for the group's next release.

WORLD OF OZZ: As is so often the case, a great deal of confusion currently surrounds the one-and-only Ozzy Osbourne. According to some sources, the Ozz has informed his confidants that this may be his last Ozzfest—or at least the last on which he will serve as the headlining attraction. Other sources, however, believe that in typical form, Ozzy is likely to say one thing one day, and something else the next. They insist that he enjoyed his role as leader of the Ozzfest gang once again in Y2K, and they'll worry about his involvement in the next one when the time finally rolls around to think about such matters.



pro-files

Jimmy DeGrasso.



Ironically, he's alive and kicking. He's been the beat behind Alice Cooper and Suicidal Tendencies and now can be heard on the new Megadeth album *Secret Place*. He uses the American hickory 747B wood-tip. And as you'd expect, he plays them to death.

Mike Portnoy.



All the world's a stage of the Dream Theater. And Mike plays the part of the Perfectionist Drummer to, well, perfection. Even though he floats in and out of avant garde tempos, you follow every note. His prop? The Mike Portnoy Autograph model TX420N. It's an essential part of the cast. Ah, the Theater.



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"Who gives a damn about where we're from?"

SLIPKNOT
TEARING
IT UP

PHOTO: ANNAMARIE DISANTO

How could a band that wear identical jumpsuits and are hidden behind hideous masks become the music success story of 2000, recording the fastest selling album in Roadrunner Records history? What is it about Slipknot that has touched so many? How have these children of the corn created a cult following that is starting to rival Marilyn Manson's fan-base at the peak of his popularity? What drives kids to dress up like their heroes and treat Slipknot's shows as a cross between a circus and a religious revival? We set out to discover why.

BY VINCENT CECOLINI

Hit Parader: Why has Slipknot touched the pulse of so many people so quickly?

Paul Gray: Obviously, something was not happening in music at the time we debuted.

Mike Thomson: I am often asked if there is something magical about where we are from. Who gives a damn about where we're from?

HP: The band is known for being approachable. Unlike Marilyn Manson, the members of Slipknot are fans, who share more with their following than many of their so-called peers.

MT: I haven't liked new music in years. When I go out and buy something it is usually something old. I'll buy an old Exodus or Hendrix album. The new stuff I've heard lacks the heart or balls of older stuff.

HP: It is surprising that a band whose members are hidden behind masks and remain anonymous to fans can create such a dedicated following.

PG: We're not out there kicking it at the Grammy Awards.

MT: And we don't have to worry about what we're wearing.

HP: The band originally held up the release of its first commercial video to shoot addi-

tional footage. Yet the recently released tape of live, documentary and music video footage adds up to less than 20 minutes.

PG: We decided to release an introduction to the band. It's super cheap, so people can check it out and see what we're about. We're still gathering material for the epic video. It'll probably come out before we release our second album.

HP: Would you consider Slipknot a non-new metal band?

MT: A lot of people on the Internet bag on new metal and we're lumped in with all of these other bands. I wish these people would listen to our CD.

HP: It was a matter of timing. Slipknot arrived when the new metal movement was first getting noticed.

MT: Our debut was released a little later than that, but we've been together for a long time. We've been getting a lot of attention in the press and whenever that happens, hardcore people will turn against you. I used to be the same way. After hearing a band's song on the radio a million times, you begin to hate the band. Now that I'm in that position I have new respect for that.

HP: Has the band already accumulated a lot of material for its second album?

MT: It's going to smoke. We had tons of material to choose from for our first record. So in addition to older material that we are reworking, we have new stuff. When working on our first record, we all wrote our own list of songs we thought should be on the album. It was democratic. There were a lot of good songs that didn't make it, songs that will eventually resurface. And since there are nine guys in this band, we obviously have lots of ideas to work with.

HP: Would the band consider writing and recording a new record while still on tour?

MT: No. We'll take the time off and then write it properly while back home. I think a lot of bands' second albums are horrible.

PG: We have little time when we're on tour to get together and do any song writing. We only have ten minutes of sound check here and there.

MT: What we really need to do is go home and get to work. Although in the three or four sound checks where we fooled around, we did come up with parts for three songs.

HP: How does it feel to have the fastest selling record in the history of Roadrunner Records and to be the first band on its roster with a platinum record?

PG: It is strange. I don't know a million kids. I don't know 50 people. It is strange that there are so many people into the music that we worked on in our little basements

in the cold-ass state of Iowa.

MT: I don't want to get weird about our success. I don't want to think too much of myself. I really try to keep my blinders on and keep things in perspective. But every once in a while someone will bring it up and I'll say to myself "That's a lot of people."

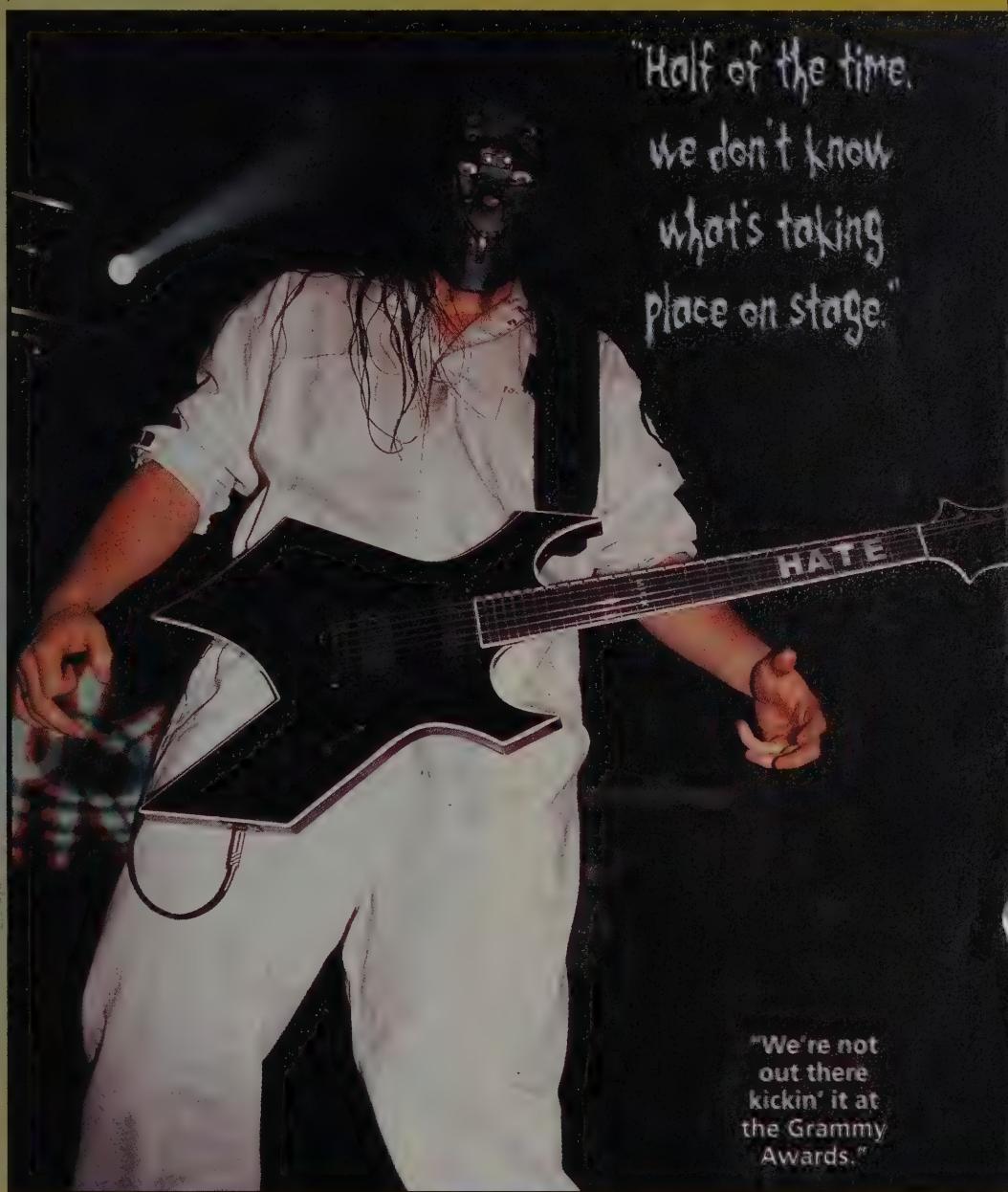
PG: It blows my mind.

HP: Do you get a big thrill walking down the street and seeing people wearing Slipknot shirts?

unfortunate that they talked about our fans, since many of them are probably Limp Bizkit fans as well.

HP: Slipknot's members are reckless on stage. Some members have received stitches after performances, while others regularly leap from balconies during shows. It is comparable to professional wrestling.

MT: It would be easy for people to say it was contrived. Half of the time, I don't



MT: Walking around in Australia I saw ten different Slipknot shirts.

HP: Vocalist Corey Taylor supposedly said something disparaging about Limp Bizkit while on stage. Limp Bizkit's frontman Fred Durst responded by calling Slipknot fans a bunch of fat white guys. Is Slipknot still feuding with Limp Bizkit?

PG: The people in that band should know when to shut their mouths because they are only cutting their own throats. It is

know what is taking place on stage. I have to watch videotapes. We never sit down before a show and decided that at a certain point Sid is going to squirt lighter fluid on his pants and set himself on fire. He's done that a couple of times, much to my surprise. Once, he even set Shawn's leg on fire. Chris' drums were on fire one night and I thought that it was just a light that had been knocked over until my side started to get real hot.

Pantera has never suffered from an identity crisis. Oh sure, there was that time back in the mid-'80s when these self-proclaimed Cowboys From Hell had a brief infatuation with being a "glam" band. But once vocalist Philip Anselmo, guitarist Dimebag Darrell, drummer Vinnie Paul and bassist Rex Brown got that little diversion out of their system, Pantera's musical path has remained one of the straightest and truest in all the rock kingdom. To put it simply, Pantera was a heavy metal band ten years ago. They are a heavy metal band today. And they'll most certainly be a heavy metal band ten years from now. As shown throughout their latest wall-shaking collection, **Reinventing The Steel**, the Pantera boys know just one way to rock—and that's the loud and proud way.

"Playing the way we do isn't something we plan, or something we even think about," Dimebag said. "It's just the way we do it. We can change up things from time to time—you know, put in a little acoustic guitar there, tone things down here—but the bottom line is that we're very proud to be a metal band, and that's something that's never going to change."

"It's great that metal is strong again— and that we're in the middle of it."

The undeniable fact remains that for some bands it *still* takes balls the size of watermelons of call yourself a heavy metal band... even in the ever-expansive musical environment provided by the advent of Y2K. Many other groups that enjoy applying the pedal to the metal continue to state their desire to be called "hard rock" or even "alternative" rather than fall under the "restrictive" grasp of the metal banner. Just don't try to hand any of that stuff to Pantera. It strikes the members of this metal-'til-we-die unit as the height of new millennium irony that so many of their musical brethren retain the misguided notion that metal is "dead," just as a new generation of headbangers are seemingly emerging from the woodwork. As always, Pantera believe in the strength of metal, the energy of metal, even the healing power of metal, and on their ear-blasting new disc these Texas Tornadoes have once again proven that true-blue, died-in-the-wool, no-holds-barred heavy metal is still very much alive and well.

"So many young bands today are telling us what kind of influence we've had on them," Vinnie said. "That includes everyone from Korn to Slipknot, and that tells me that metal is coming back stronger than ever. It may not sound or even look the same as it once did, but underneath it all the power of

Vinnie Paul:
"So many young bands tell us what an influence we are on them."



PANTERA

the music is still there."

"If we're not a heavy metal band, then what the hell are we?" Dimebag added. "Our influences were heavy metal bands like Sabbath and Zeppelin, and the music we play tends to go in that direction. I'm not that big on labelling music—I'd rather just play it or listen to it. But if you're gonna call us something it might as well be heavy metal. There sure ain't nuthin'

wrong with that."

Whether or not one chooses to view Pantera as the true defenders of the heavy metal faith, the fact is that few bands in recent rock history have been more vociferously loyal to their full-throttle metal attack. Throughout **Reinventing The Steel**—which, by the way, stands as the group's first studio album in four years—the band seems to live, breath and devour all the var-

Dimebag:
"There isn't
anything
wrong with
being a metal
band."



A MIGHTY ROAR

ied elements that comprise the heavy metal lifestyle. Such tracks as *Goddamn Electric* and *Revolution Is My Name* bristle with a high-voltage energy that is classic Pantera, yet at the same time, it is abundantly clear that this time around the band has strived to expand their sound to include an exciting array of new rock and roll tricks. Still, heavy metal remains Pantera's calling card, a fact that has changed little since the release of

their last studio disc, **The Great Southern Trendkill**, back in 1996. Despite the numerous changes that have occurred on the contemporary music landscape since then, it is apparent that Pantera will still do everything in their power to make their names remain virtually synonymous with powerhouse rock and roll.

"The reaction this album has already gotten has been so rewarding," Vinnie said.

"That means everything to us. We're very proud of the connection we've always had with our fans, and their response to the first new music we've made in four years is really important. They know what to expect from us, and we always do our best to deliver. There's a circular energy to what we do; we pour our hearts out to the fans on our albums and on stage, and they do the same for us. We each feed off of the other. It keeps everything going along at top speed. One couldn't exist without the other as far as we're concerned. That's why putting out this album was so important to us. We wanted **Reinventing The Steel** to be the ultimate Pantera musical statement, and if it isn't it sure as hell comes close."

In true Pantera form, the release of their new album signals the beginning of a hectic period on the tour trail for these quintessential rock and roll road hounds. Having already completed sold-out swings through Europe and the Orient— as well as their high-profile stand as the co-headliners at last summer's OzzFest 2000— this Dallas-based quartet now are prepared to unveil their ultimate heavy metal package, a national arena tour on which Pantera will co-headline with none other than Slayer. If just hearing that news isn't enough to get one's ears to start bleeding, Vinnie promises the sight and sound extravaganza both bands will bring forth will *certainly* do the trick.

"We enjoy putting together tour packages like this one, where we know that everyone who comes to get their asses rocked is gonna enjoy themselves," the drummer explained. "We did the same kind of co-headlining tour with Zombie a few years ago, and that was great, and this one might even be better. If you're a metal fan, I think this is one of those 'Can't miss events.'"

"We like keepin' busy," Dimebag added. "What are we gonna do if we're home, take out the garbage and clean the house? That's not for us. When your life is rock and

BY P.J. MERKLE

roll you want to keep makin' music. As long as the people want to see us, we'll be out there playing for 'em. We've been able to live out so many of our rock and roll fantasies over the years— we've toured with Black Sabbath, opened stadiums in South America with Kiss, toured Mexico with Metallica— but this album and tour is another one of our rock fantasies; it's our ultimate heavy metal dream."

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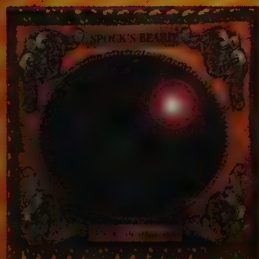


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Papa Roach's super-confident frontman, Coby Dick, exudes the kind of larger-than-life Rock Star persona too rarely seen these days. Rather than being the clichéd, introspective, self-loathing whiner that has come to characterize so many of the last decade's most notable rock figures, Dick is a fast-walkin', fast-talkin' charisma machine. Along with guitarist Jerry Horton, bassist Tobin Esperance and drummer Dave Buckner, Dick is the central cog in this hot young hard rock act whose debut album, **Infest**, is now fast approaching platinum sales certification. But as one might expect, all the recent attention and adulation that has come Papa Roach's way hasn't had much of an impact on Dick's rock and roll perspectives. He thought he was a star before his band's disc came out, and apparently now he's more convinced than ever about his stellar status.

"I'm super-flamboyant, super-happy and super pissed-off," Dick said. "I'm the kind of guy who goes totally off the hook at our shows. I've done stupid things that have caused our lawyer to come up to me after we get off stage and say, 'You can't do that!' But on the other hand, I've also hugged a million kids. That's the way I am. I want this band to create a new edge in music which can give those kids a release for their emotions. I want to cause every possible emotion in people. I want to bring out their anger, their sadness and their happiness."

With a sound that is a rugged blend of rap, punk and metal elements, at first one might think that the P Roach brigade is just the latest unit to jump on the musical bandwagon pioneered by the likes of Limp Bizkit and Rage Against The Machine. But before you let such misguided notions begin to enter your cranium, keep this in mind—

these guys have now been cranking out their distinctive brand of rock and roll dynamite for more than half a decade. In fact, the group's first indie CD, **Caca Bonita**, hit the record store racks back in 1995, long before it was considered "cool" to mix and match so many seemingly dissimilar musical elements. Two years later the band further solidified their fast-growing rep in the hard rock underground with the appearance of a second independent release, **Old Friends From Young Years**. Despite the sincere interest shown by major labels, Papa Roach decided to keep their momentum rolling by recording two more discs for their own Onion Hardcore label— 1998's **5 Tracks Deep** and '99's **Let 'Em Know**, then, and only then, did Dick and the boys feel the time was right to start exploring major label possibilities.

"We're a team," the vocalist said. "That's the way we've approached this since the very beginning. We don't go around bragging how we just fired our guitar player. We're family. We don't do things like that. Our approach has always been to have fun, take care of one another, and try to say something important in our music. Too much of the stuff you hear today's just escapism. Pop music like Britney Spears is existence in the dark. It's candy. I don't want to escape reality, I want to go deeper into it."

Since their music remains at the heart and soul of the Papa Roach experience (by the way, the band's unusual name came from the fact that "a cockroach can survive anything," according to Dick), we figured it might be entertaining to have the ever-informative Mr. Dick give us a quick run-down about some of his favorite tracks on **Infest**, and tell us the real stories behind the songs.

PAPA ROACH

THE WILL TO SURVIVE

BY
BRIAN
JORGENSEN

INFEST: This song's promising that we *will* infest. We always start the live show with it. The chorus is pretty much: "We're going to infest/We're getting in your head." We ask what's wrong with the world today—the government, the media, your family. If you look at the rest of the album, there's a song that has to do with the government, a song about how media affects people and a song about your family. So this one's an opening dialog, it's meant to open your head up and see what's going on.

BETWEEN ANGELS AND INSECTS: We wrote this in Los Angeles. We were the insects in the City of Angels. We realized that for a lot of people in Hollywood, it's all about money—your possessions and status. Where we're from in Northern California (Vacaville), that matters, but it's not the focus. We're saying that in L.A., "The things you own, own you." People are doing their daily grind for all these credit card bills. We're asking, if you took away all the money, what really makes you happy? I wrote this to teach myself a lesson. People get caught up in the glitz and glamour and stop realizing that life is about being a good person.

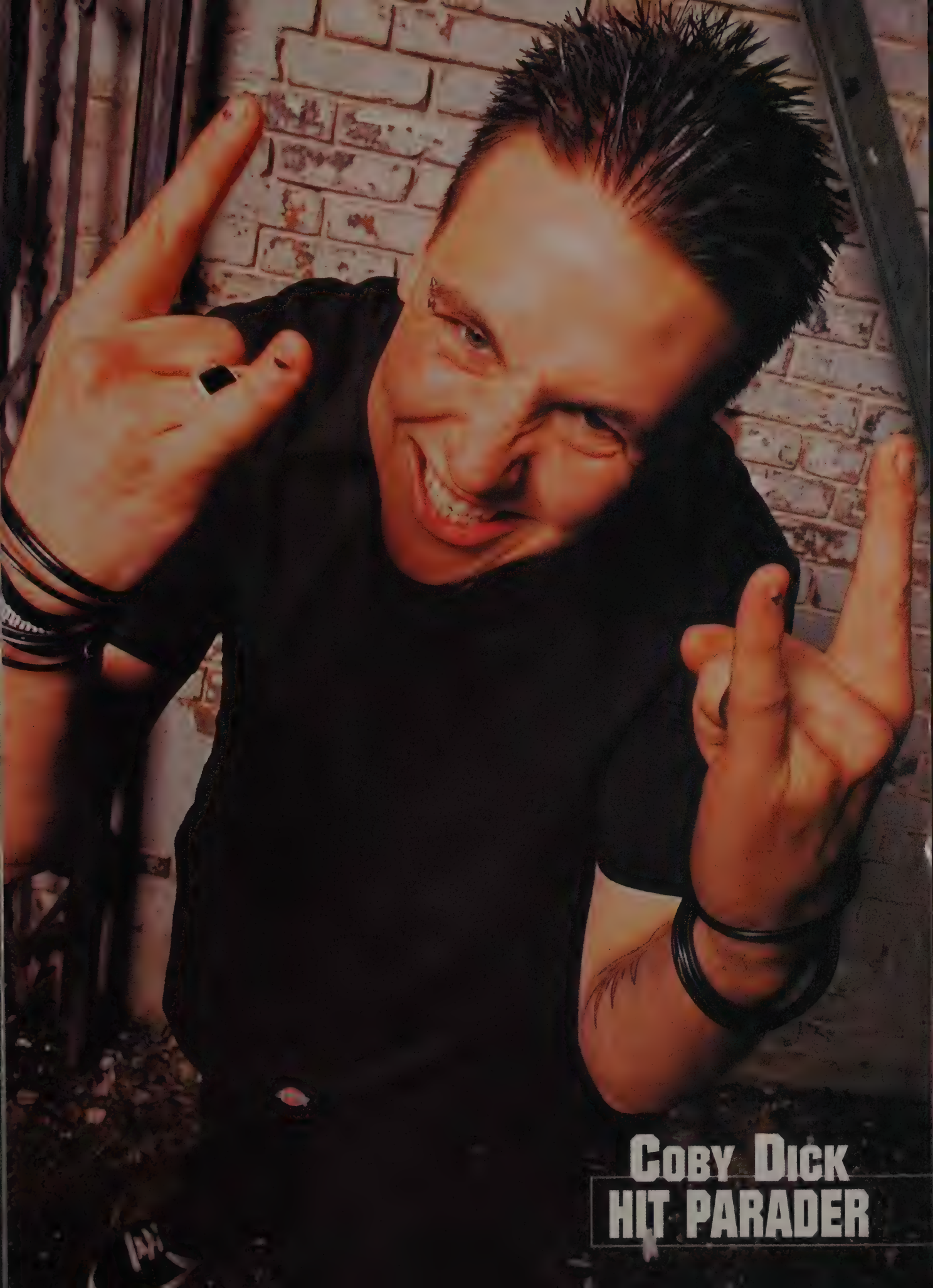
LEGACY: I used to listen to (radio personality) Art Bell a lot. He talks about conspiracy theories and all that crazy stuff. This song is *my* paranoia about the government being corrupt. It's the eye in the sky always watching you. The U.S. government has its thumb on people,

and *Legacy* is about transcending that. I'm controlled just like everyone else, but in my personal beliefs—what really matters to me—I'm not.

SNAKES: It's about two-faced people who stab you in the back. I'm saying to them, "I'll turn it around on you." In the situation I experienced, I didn't turn it around on them. But in the lyrics I say, "Do you like how it feels to be stabbed in the back?" I'm sure everyone has dealt with people like this.

THROWN AWAY: It's about my little brother and me. We're both ADD (Attention Deficit Disorder) kids. When I get on a rage, I go crazy. "I am a mess/ I've made a huge mess/ I can't control myself/ I'm losing it/ I've lost it/ I've split all my marbles."—those lyrics sum it up. I'll bottle stuff up, and everything that's been bugging me comes out in an explosion. Now being in this band, and playing shows, I just get to go off, let all my energy go.

TIGHTROPE: This used to be more of a punk song. Our producer asked for a song we could do something crazy with. So Tobin started playing it with a reggae-style bass line and Dave joined in and Jerry dropped some delay and Police-style guitar shifts. Doing this blew our minds because we'd never written anything like it. It's a great song, but not typical of us. It's technically a hidden track.



COBY DICK
HIT PARADER

No longer do Crowbar find themselves on the outside looking in. After ten years of hard work, which has now produced a catalog of five stupendously heavy discs, this New Orleans-based quartet finally appear ready to enter hard rock's inner sanctum. With the appearance of their latest disc, **Equilibrium**, vocalist/guitarist Kirk Windstein, guitarist Sammysatan Pierre Duet,

lot of people can identify what most of these songs are about—having to find strength through hard times. But there isn't just one message in the songs; what might mean one thing to me might mean something totally different to someone else. Hopefully, they can still find something positive to take away from it."

Whether or not their fans do manage to

"When you've been around for as long as we have, and have five album done, it becomes kind of hard to squeeze what you want into a 40 minute opening set," Windstein said. "But we plan on looking into all our options and taking advantage of every good opportunity that presents itself."

It certainly seems as if many solid opportunities will land at Crowbar's doorstep before the year draws to a close. With a new album to support, a new tour on the docket, and new fans continually being drawn to the band's musical cause, it seems that things are as bright as they can be in the ever-dark scene of Crowbar. But despite their often dismal look at the world around them, these guys realize the unique opportunity that now confronts them; without sacrificing any of

CROWBAR

BY WILL SLAYTON

bassist Todd "Godcreep" Strange and drummer Sid Montz have found themselves perfectly situated to take advantage of the rock world's new-found fondness for listening to decidedly heavy music performed by decidedly heavy guys.

But don't for one second believe that this unit hasn't taken every opportunity to evolve their metallic style and expand their explosive sound during their ten year run. In fact, on **Equilibrium**, there are moments that the Crowbar boys seems positively melodic—a far cry from the hell-bent power displayed on such early pace-setters as **Obedience Through Suffering**. This time the band picks up where they left off with 1998's **Odd Fellows Rest**, creating a pulsating brew of dark, eclectic, electric metal-stuff that is heavy on the doom-laden moodiness and steeped in all manner of spiritual depression. But rather than coming of as some giant, cosmic "downer", throughout the disc, on songs such as *I Feel The Burning Sun*, *Glass Full Of Liquid Pain*, *Uncovering*, and their unexpected cover of Gary Wright's '70s classic *Dream Weaver*, Crowbar's words of wisdom and philosophy manage to turn the proceedings into one of the most cerebral and heart-felt hard rock outings in recent memory.

"We've always just written songs about life's up and downs," Windstein said. "We don't have to go looking into fiction to find our subject matter—reality presents all we need in order to write these songs. I think a

STRONGER THAN DIRT



Crowbar: "I think a lot of people can identify with what we sing about."

"We've always written songs about life's ups and downs."

eventually draw some sort of positive message out of Crowbar's latest maelstrom of musical pain, it seems as if more and more followers are turning to the band's powerful sound. While they acknowledge that they'll most likely never be one of those break-out bands that suddenly finds itself sitting atop the rock world, the members of

Crowbar admit that they're more-than-satisfied with their current lot in musical life. Already a number of tour options for Y2K are being bandied about (highlighted by some rumored dates opening for Pantera—which features Windstein's Down partner, Philip Anselmo), including a series of headlining shows that will carry the band from coast to coast.

their musical power, or changing in any way to meet the whims of contemporary tastes, Crowbar find themselves as a group caught squarely in the currents of popular metal tastes. While they may never have pictured themselves in such a position, they fully understand that they've got to answer the door when opportunity knocks.

"We started out as a band playing music that was in almost direct opposition to everything else out there," Windstein said. "Most bands then were playing thrash, and we were doing these heavy, slower songs. Now it seems that our style is kind of in vogue. But that really doesn't mean much to us—we're still just trying to progress as a band."

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Ozzy Osbourne is now 50-years-old. During his 30 year reign as the unquestioned king of the heavy metal domain, he's seen it all, done it all, drank it all, snorted it all—and lived to tell about it. In the past he may have occasionally come this-close to going over the edge, with his admittedly manic personality sometimes whispering dangerous messages of self-destruction into his ear. But thankfully, those days are now long in his past. As Ozzy continues to tour the world as part of this year's Ozzfest, he is quick to state that he's rarely felt happier, healthier and more together. With a new solo band that's been kicking ass on stage, and a plethora of new songs that have quickly become "heavy rotation" radio favorites, there's little to convince this ageless rocker that Y2K may not just end up being his biggest and best year yet. Recently we caught up with Osbourne during a short break in his tour to discuss the latest happenings in the land of Oz.

Hit Parader: It seems that at age 50 you're working harder than ever. You even recently started your own record label. Why?

Ozzy Osbourne: After being a recording artist for three decades, I think I know better than anyone how other artists would like to be treated by their record labels. My label, Divine Recordings, was established as a record company that will cater to the artists and their vision and not just to the flavor of the week.

HP: You also have other projects in the works, don't you?

OO: Laughing. No, actually my wife, Sharon does. She's the brains behind Ozzfest. In fact, she's the brains behind just about everything I do. I do have a film about me being done... which, of course, that Sharon planned. And she also arranged for Penelope Spheeris to direct the new Ozzfest documentary.

HP: Ozzy, how did it feel to get back on the road as a solo performer for the first time in many years?

OO: I thought it was going to feel strange, but it didn't. From the first night I stood on stage in front of thousands of screaming fans, it felt great. I knew that the Sabbath thing was over and that it was back to being me again. At that moment it seemed like I was where I belonged. You know, I've never been particularly in love with the road, having to basically pack all your belongings, lock up the house and live out of a suitcase for a year or more. It's kind of like the sailors of past eras who went to sea for years at a time. When I'm on the road I want to be

home, and when I'm home I want to be on the road; that's just the way I am. But I'm having a very good time on this tour.

HP: So you're totally committed to just keep going... and going... and going.

OO: I never know. I may feel like quitting by tomorrow. But at the moment things are all going well. I'm enjoying myself, and I'm enjoying everything else that's going on in my life.

HP: How has it been working with your solo band on this album and tour?

OO: For the most part it's been great. Joe

OZZY OSBOURNE

THE GODFATHER RETURNS

BY HANK PARKER

"I THINK I KNOW BETTER THAN ANYONE ELSE HOW ARTISTS WANT TO BE TREATED BY THEIR LABEL."

Holmes has proven himself to be a very good guitarist, which was something I found out when we were able to work together prior to getting Sabbath back together again. He really hadn't been put into the fire before we began touring back then, so I was very anxious to see how he would do once the pressure began. As soon as the stage lights came up, however, he handled it just the way he should have. I'm proud of him.

HP: Have you been satisfied with the response given your latest efforts?

OO: I guess so. You know, I hardly ever read the reviews or listen to what people have to say about me. Sometimes Sharon, reads the reviews to me—whether I want to hear them or not. I don't really care what critics think about my music. They've always hated it. The funny thing is that critics *hated* the Sabbath stuff when it first came out—now the younger critics *love* that stuff. That's why it's all so silly. All I care about is how the fans react to it.

HP: Is it tougher than it used to be to go crazy on stage every night?

OO: I'm a performer, and the performer in me is still as crazy as he ever was. The fact is that I probably am a little crazier on stage than I was before because I'm much more focused and in much better shape. Even when I was selling millions of albums and packing arenas in the mid-'80s, I was fat and I was drunk. I was very unhealthy—I'm actually rather amazed I lived through that period. But now I've cleaned up my life and I exercise every day. I have a lifecycle and I spend an hour on it every day—it's the kind of discipline I need.

HP: You mention being surprised you survived your period with drugs and drink. Why?

OO: Because I was out of control. I drank anything I could lay my hands on, and I tried every drug known to man. Those drugs can kill you; taking hard

drugs is like putting a gun to your head and pulling the trigger. It will kill you sooner or later. Thankfully for me, I never developed a taste for that stuff. It made me puke, and if there's one thing I really hate doing, it's puking. If I hadn't had that kind of reaction, who knows if I'd even be here today.

HP: Has there become a greater separation between the Ozzy Osbourne we see on stage and the John Osbourne we see off stage?

OO: Yeah, there is. I think I'm a fairly serious person off-stage. I'm not particularly a happy person. But on stage I become much more outgoing. It's a release for me. I'm a bit of a clown on-stage. I know my limitations as a singer, so I have to be an entertainer—and I am. At one time in my career, I was pretty much the same wild guy on stage and off, but now I am two very different people.

HP: Does "Ozzy" ever come out to visit when you're off stage?

OO: When he does my wife makes sure he doesn't stay around very long (laughs.) Sharon is my best friend at times and my worst enemy—which is what happens when your wife also happens to be your manager. If she sees me starting to act a little like Ozzy, she lets me know in a hurry.



OZZY
HIT PARADE



**FRED DURST
MIT PARADER**

LIMP BIZKIT BREAKIN' THE RULES

BY P.J. MERKLE

In the short span of four years, Limp Bizkit has managed to totally revolutionize the rock and roll world. Their heady blend of metal and hip-hop elements have become the clarion call to a generation weaned on the melting pot sounds of Y2K rock. Their albums, **Three Dollar Bill, Yall** and **Significant Other**, have sold a combined total of over eight million copies, while their videos and concert tours have turned the LB brigade into multi-media sensations. Today, with the Bizkit's latest disc, **Chocolate Starfish and the Hotdog Flavored Water**, further securing the band's position as one of the premier units of the contemporary music hierarchy, it would appear as if band leader Fred Durst and his boys—guitarist Wes Borland, drummer John Otto, bassist Sam Rivers and mix-master DJ Lethal—are on a highway headed straight back to very apex of music biz fame and fortune. Recently, we caught up with the hyperactive Mr. Durst to learn all we could about his life, his band, and his seemingly limitless supply of energy.

Hit Parader: What do you think is the secret to Limp Bizkit's success?

Fred Durst: I hope it's because the fans know that we're real, that what we say and what we do isn't some act. They know that when we make music, we want to make it special. Other bands have combined singing, heavy rock and rap, but no one's done it all to the extent where the rap is totally hip-hop credible, the heavy parts can move 100,000 people in an arena... and the melodies can make the whole world sing. That's what makes us special.

HP: What do you feel is the primary message that you're trying to communicate through your music?

FD: Maybe it's that you shouldn't have to take crap from anyone. It's those people that a lot of people don't ever want to say anything about. They just deal with that kind of person in their life, or they just keep it inside or talk behind their back. I'm trying to let kids know that they might not be the only ones in the world to

have those kinds of people in their lives. Everybody does. I feel alone, sometimes. I get panic attacks. I feel helpless. And all this stuff has happened—I just want to keep it real. I have so much drama in my head about my life that I could have written ten records by now.

HP: Tell us how Limp Bizkit first got their break.

FD: I was working jobs in Jacksonville doing art and tattoos for people, but that was getting me nowhere. That's when I started doing some stuff with music. It was just a side thing. But I came in touch with a lot of serious musicians like Wes and John, and that's how Limp Bizkit got started. I already had some songs written and we began playing those and it just began to catch on. Then we all got the chemistry of writing together and realized that we really had something good. We gave a friend a demo, and he passed it on to Ross Robinson—who ended up digging it so much that he agreed to produce our album. I was acting like I was my own manager on the phone. I'd change my name and was talking big to all these record companies. I didn't know anything about the industry, but they were believing me because I'm a good con man. That's how it all started.

HP: The band's music covers such a wide range of musical terrain. Tell us about some of the albums that have influenced you over the years.

FD: There are a lot of 'em in a lot of different categories. In the metal area, I'd have to say that the new Deftones' album is amazing, and all of the Korn records have had a big impact on me. Back in those days I was listening to a lot of the Smashing Pumpkins, and I really thought some of Tool's stuff was amazing. Tool is one of my favorite bands in the world. Their records are mind blowing. But I'm also influenced by everything from hip-hop to hard-core,

so those acts have influenced me too. As far as hip-hop goes, at one time Erik B. and Rakim were the thing. In hard-core, Suicidal Tendencies' first album was just incredible. I listened to that album over and over again when I was young.

HP: You manage to blend all those rock and roll influences together so well. But it seems that there's often also a strong religious overtone to what you do.

FD: I believe in God. I pray three or four times a day. Sometimes I see a lot of people on TV telling us that our music is bad, and that it's pollution, while at the same time the televangelists are making a lot of money. It's hard to tell if they're real or phony. They tell us that our kind of music is bad, that it's polluting the minds of kids, but at the same time, they're saying *everything* that's fun is bad. They throw our music right in there with it. "Music is bad. This music is a bad influence. Kids shouldn't be listening to this. This is not the way of the Lord." I wonder about those guys.

HP: Tell us a little about your background.

FD: I grew up in North Carolina, right down the road from Jim Bakker, the televangelist who was exposed a few years back. North Carolina is very religious, and I'm sure a lot of the folks back home would look at me wrong for a lot of the things that I say and do. But more recently, I've been living in Jacksonville, Florida, which has a little more open attitude towards things. I walk around with all my tattoos, and I cuss a lot, but you know what? I still believe in God,

and I ask God to forgive me every time I sin.

HP: Do you want to tell us about some of your sinful behavior?

FD: I've sinned so many ways it's unbelievable. I've robbed stores. I've had plenty of sex. I've lied terribly. I've cheated. I've been greedy. I've lusted. Everything. I've done it all. I need some support and help from above now. I grew up as a rebellious kid who was always locked up in his room. When I got out I wasn't bad, I just didn't know what was right and what was wrong. My dad was an

adoptive parent—and we didn't get along that well. I have another brother that's his son. My mom and I were always confrontational. It's real easy for me to snap on my mom and for my mom to snap on me. It's just a weird thing.

HP: We know that you once spent some time in jail. Want to tell us about it?

FD: Well, I was living in San Francisco at the time, and I was married. I found out that my wife cheated on me. So I got into a fight with the guy and her, and I ended up going to jail because of it. I just spent a lot of time thinking in jail—it was the first time I had ever been in jail. I stayed in there for a month. It was terrible. It made me focus and realize that I had to start over again. So when I got out, I went back to North Carolina, to say goodbye to some friends, and after that I moved to Jacksonville. From there everything started to happen in a good way for me.

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BY JOSEPH HALL

The back-lit spotlight caught Wayne Static at just the right angle. As the on-stage chaos welled up around him, the glaring beam of pure white light shot from behind him, silhouetting Static's thin frame and making his foot-high strands of hair appear even more outlandish than usual. As the standing-room-only crowd roared its approval, Static-X's guitarist/vocalist continued to tear into his tortured axe, making it roar in conjunction with the high-energy songs that in recent days have propelled Wayne and his bandmates, guitarist Koichi Fukuda, bassist Tony Campos and drummer Ken Jay to the very pinnacle of hard rock acclaim. It was abundantly clear to everyone in attendance that this Los Angeles-based "evil disco" band had arrived in the big time. Their various shows across the face of the North American continent had begun to reach a fever pitch—as had the response to their now-million-selling debut disc, **Wisconsin Death Trip**.

"I'm the first one to admit how amazed I am by all of this," Wayne said as he cooled off after the band's scorching set. "We've worked our butts off to get here, but it's really been worth it. All the touring, all the traveling, all the interviews, as well as everything else adds up to being a lot of work. But when you're in a band like ours, and you really want to do something that people will remember, you realize it's all just part of the job."

Just doing their job has certainly paid off big-time for the members of Static-X. Their videos, especially for their breakthrough single, *Push It*, have often basked in heavy-rotation glory on MTV. Their tours, which have included stints with the likes of Powerman 5000, Slayer and System of a Down—as well as a key role in this summer's Ozzfest 2000—have brought them to the attention of tens of thousands of new fans. And the unexpected success of their aforementioned debut album has gone a long way towards establishing this decidedly different quartet as one of the true metal sensations of the new millennium. Indeed, it's been an exciting, amazing, unpredictable time for this L.A.-via-Chicago unit. In fact, if you didn't know better you just might start thinking that this group's "rhythmic trancecore" sound—a mighty mix of metal heaviness, industrial moodiness and techno energy—could very well be hard rock's Next Big Thing.

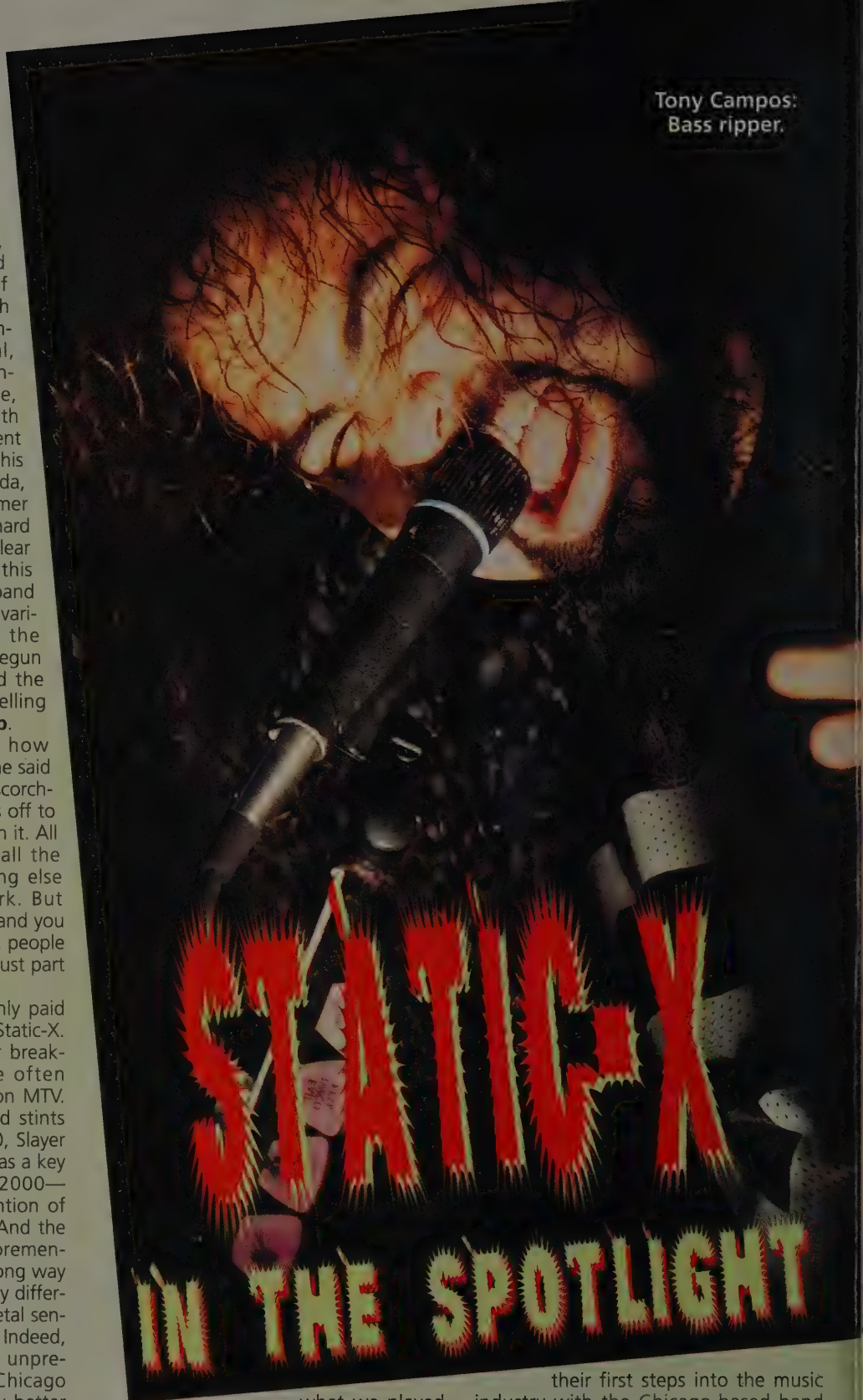
"We're four guys who grew up on rock and roll," said the wild-haired Static. "It was what we ate for breakfast, it's what we dreamed about at night, and it's

what we played during every waking hour. Rock and roll has really consumed our lives for as long as we can remember, so on this album we've tried to regurgitate as much of it back as we possibly could."

According to legend (or at least the band's record label bio), both Static and Jay originally called the Midwest home. Back in the early '90s, both rockers made

their first steps into the music industry with the Chicago-based band Deep Blue Dream, a group that happened to share its rehearsal space with the Smashing Pumpkins before Corgan's crew hit the big time. Despite some positive feedback and a few promising moments, Deep Blue Dream soon came to a crashing end when its members realized that they'd rather spend time at the sunny shores of the Left Coast than bat-

Tony Campos:
Bass ripper.



ting through Chicago's notoriously cold winters... and battling against the town's notoriously slow rock scene.

A few weeks later, Static and Jay had relocated to the fun-in-the-sun capitol of El Lay and as they began to make the rounds through that city's ever-active club circuit, they happened upon both Campos, who had been playing in a variety of area death metal bands, and Fukuda. There was an instant bonding between the four young musicians, and the fledgling unit soon began the arduous task of

writing songs and hitting the ever-unpredictable So Cal club circuit. After having their decidedly heavy material initially receive some less-than-enthusiastic reviews in the local press and some thumbs-down responses from the au-courant patrons of the Sunset Strip, Static-X slowly began to win over the city's notoriously jaded club mongers. By mid-1998 they had been approached by a major label that believed in the band's heavy-handed style, and was anxious to make this quartet a figurehead

for hard rock's latest revival.

"It's taken us a while to get what we're doing to where we want it to be," Static said. "It wasn't easy coming up with this organic-electronic mix we now call 'evil disco.' We've gotten a lot of help along the way, bands that have seen us, or heard one of our tapes, and asked us to play a show or two with them. Coal Chamber certainly helped in that regard. They saw us at a really small show, and they asked us to open for them at the

"I'm the first one to admit how amazed I am by all this."

Roxy in L.A. That really helped people take us seriously and made them stop and give our music a listen."

Less than three months after inking their label deal, the Static-X crew had recorded such tracks as *Push It*, *I'm With Stupid* and *Stem*, all destined to serve as the backbone of **Wisconsin Death Trip**, an album whose title is drawn from a strange turn-of-the-century photo book that Static found at a flea market. But even before that album hit the streets, Static-X was making news when one of their songs, *Bled For Days*, was included in the **Bride Of Chucky** soundtrack. That initial success was compounded when their debut disc emerged as a full-blown heavy metal extravaganza, complete with churning guitars, burning vocals and a look that was as strange as strange could get. It's been one wild, wacky ride for Static-X, but ol' Wayne insists that the group's musical journey is only now just beginning to take shape. In fact, the fright-haired frontman believes that we've all experienced just the first blush of the power and glory of the group's very special hard rock attack.

"Standing in front of 16,000 people during this summer's Ozzfest, I suddenly stopped and reflected back upon how I got to this point," he said. "It's been really hard work— more work than I had ever imagined it would take. We've had a total of maybe three weeks off since **Wisconsin Death Trip** came out back in March of last year. But I'm not complaining. I've spent my whole life working towards this. This is all I've ever wanted to do— since I was seven years old, playing at my grade school talent show."

Wayne Static:
Scene stealer.

PHOTO: DAVID GOLDMAN

Korn are no longer *just* a rock and roll band. They are an international phenomenon, a multi-media sensation, a cultural icon, a rock and roll juggernaut that has toured the world countless times and seen sales for their latest album, **Issues**, reach the triple platinum level. All of that may still be a little hard to accept for vocalist Jonathan Davis, guitarist Brian "Head" Welch, bassist Fieldy, guitarist James "Munky" Shaffer and drummer David Silveria. But as their acclaim continues to expand at a seemingly exponential rate, it appears as if nothing can stop Korn from continuing along their highly unusual rock and roll path. With that in mind, we felt this was a perfect chance to let you learn a little more about this singularly distinctive Cal-based unit as we present Korn, in their own words.

ground. We can try new things, be a little adventurous, and know that the fans will probably go right along with us."

- DAVID

"It's hard when you've got to create something really personal. You're opening yourself up to millions of people, and that's a tough thing to do. But when we began work on **Issues** we knew that's what we needed to do— especially Jonathan. Because of all the success we've already had, each time we make a new album we know that we've really got to push ourselves. We did that this time by really pushing everything to an extreme."

- MUNKY

"**Issues** is a concept-like album. Usually

back to the dentist and buy yourself a new grill.' My favorite Jonathan line is, 'Come on hillbilly, can your horse do a wheelie?'"

- HEAD

"One important thing we've learned about making albums is that if you have money, you can make things happen. The production levels go way up when you spend \$500,000 rather than \$150,000. Of course a record should sound better when you spend more money on making it."

-FIELDY

"It's great when we all feel excited about making an album. I like it when I feel that fire. On this album we all felt like we grew, like when you grow out of an old pair of shoes. We kind of saved up all our ideas, and a lot of our confidence, and then went out and made some new musical shoes for ourselves."

- MUNKY

"We always listen to the fans. They really know what they want— and a lot of the time they know what's best for us. They're the ones telling us what to play on this tour, and we're listening to them. We have it all set up on our internet site so that they can tell us exactly which songs they want to hear... and those are the ones we'll play."

- JONATHAN

"I think each of us have different goals for Elementree Records. For me, I just want to get bands that have their own sound and create cutting edge music. It's a label where bands can feel free to do whatever they want. Hopefully, their goal will be to start a new trend in music."

- HEAD

"I think one of my goals was always to have Korn become one of those bands that helped define an era. When you think about a band like Metallica, or Led Zeppelin, you have a certain mental image not only of the way they look and the way they sound, you almost get a feeling about the era in which they emerged. That's what I want for us. I want people to hear the name 'Korn' and have all thoughts and images run through their brains."

- JONATHAN

KORN IN THEIR OWN WORDS

"The concept behind **Issues** came together at the start of the first Family Values tour in 1998. That's when I decided that I had to stop drinking and doing a lot of other stuff. The album captures all the feelings I went through during the 'hell tour.' I've never held back with lyrics. I think people can see that, so on this album I just lay it all out there to help me get it out of my system. It's my way of venting, I guess."

- JONATHAN

"We got so many entries to our **Issues** cover art contest. We kept every one of them. They're all over our rehearsal studio. All over the walls. Every time we look at them it connects us with the fans and reminds us of how important each and every one of them is to us."

- FIELDY

"To me it's amazing to look back and realize how time has flown by for us. It's a long time since 1994, and it's amazing to consider that we've had four albums come out, and now have four platinum albums to hang on the wall. Maybe the most satisfying thing is knowing that we've reached a level in our career where we're on real solid

on concept albums artists try to become someone else and they tell a

story. This album is just a story of what I went through during the time **Follow The Leader** came out. That's when I started battling my anxiety problems and all the sudden fame and attention towards the band and how we dealt with it. There are songs about how we just got really stressed out and it's one long story of the battles I went through— both mentally and physically. It was tough dealing with the success of the band. I'm more proud of this album than anything else we've ever done."

-JONATHAN

"I love hanging out with Fred (Durst) and Jonathan. They're always so funny. My favorite Fred line is 'Go

Issues captures all of the feelings I went through during the 'hell tour.'



JONATHAN DAVIES
HIT PARADER

STARDOM CALLS



Whatever you do, don't ever call the band known as P.O.D. "pod." And, just as importantly, don't refer to vocalist Sonny, drummer Wuv, guitarist Marcos and bassist Traa as "Pod People." You see, the members of this hard rocking, rap-influenced San Diego-based unit are very proud that the full name of their band is Payable On Death. So when wise-ass New York magazine scribes start making fun of their unusual name, it's almost guaranteed to wipe the smiles off

BY ROB ANDREWS

the otherwise extremely contented mugs of these fast-rising rockers. But even when you tick this quartet off a little bit, that attitude doesn't last long; these guys are about as positive in their musical message and their philosophy of life as any band can get. Sure, they may have an ominous-sounding name (no, *not* pod), but underneath the metallic fury that characterizes the material contained on their major label debut, **The**

Fundamental Elements of Southtown, is a surprisingly powerful message of love, hope and inspiration. That's something we discussed with Sonny and Wuv during their recent stop-over in the Big Apple.

Hit Parader: It seems almost incongruous for a band with such an ominous name, and such a heavy sound, to have such uplifting lyrical messages.

Sonny: That's the easiest way for us to get across what we're trying to say. Everything

we do is what we feel in our hearts, so the lyrics and the music are real—they're what we stand for. We come from a very tough neighborhood, and we've seen a lot of people make the wrong turn in life. But we're here to show that you can make the right decision. If we can reach a few people with our message then that's cool. But we're not here to preach or get heavy on anyone. We're a band, so the music and the message go together.

Wuv: You can just get into the music if you want, or you can respond to what we're trying to say. We're not telling you how to live your life, we're just telling you that we've seen the real bad side of things, and we know that there's a God up there who cares about us, and about you too. We think that's important for a lot of kids out there who really don't believe they have anyone or anything that really cares about them.

HP: You've been compared to bands ranging from Korn to Rage Against The Machine. Do such comparisons please you?

Sonny: I think anytime you're compared to a great band you've got to take it as a compliment, but I think some of the people who've done that have only listened to our music in a superficial way. I don't think we're really coming from the same place those bands are. But that's okay—we love what they're doing.

Wuv: I think it's easy for people to make those kinds of comparisons at first. It makes it easier for everyone to understand the kind of music we play. I guess in a really general way our music is similar to theirs; it's heavy, it's emotional, and it has a lot of different elements in it. But I don't really think it goes much beyond that.

HP: We know it took you nearly a decade to land on a major label. Was that an extremely frustrating time for you?

Wuv: Not really. We had been playing around San Diego for a while in the early '90s, and we just decided that we wanted to get some music out. So we didn't wait for anyone to come along and offer us a deal, we just did it ourselves. We enjoyed having the freedom to do what we wanted, when we wanted, and that really was something that's stayed with us over the years. I don't think we ever got frustrated because we were doing what we loved. Our friends understood that, and more importantly, our families understood that. It made it easy for us.

Sonny: We've had big labels show some interest in us in the past, but we just didn't see the reason to jump with them. We were really happy to do what we were doing. It was working for us. We were able to get our music out to the fans, and make enough money to take care of our families. That's all that really mattered. It's not easy being in a band. You're away from home a lot. We wanted to keep some kind of control on that for as long as we could.

HP: So what made you decide to finally

take the major label plunge with **Fundamental Elements of Southtown?**

Sonny: The time was right. Everything was right. People we spoke to felt it was the right thing to do. Our families felt it was the thing to do, so did we. It happens that the kind of music that we've been playing for nearly ten years is now the kind of stuff that a lot of people are listening to. That's great for us, because the fans know which bands really believe in the music, and which ones are just trying something because it's hot.

Wuv: We've really had the chance to get our music together and our live show together over the years, so we feel we're totally ready for this opportunity. But we haven't let that change us one bit. We've already written a bunch of songs for our next album, so we're already looking towards the future.

HP: You were on the OzzFest bill this year, how did that feel?

Sonny: Oh man, it felt great. There were so many bands that we admire on the bill this year—everyone from Pantera to the Deftones to, of course, Ozzy himself. The chance to be on the main stage and be able to play our music for thousands of people every night was really an amazing feeling.

Wuv: We've always had a good ability to connect with an audience—even when we were playing in clubs. But playing at OzzFest was an amazing challenge for us. Thankfully, the album had been out for a few months, so some of the people knew who we were and responded to us. But we're not worried. Those that know us we're sure will support us. Those that don't will learn what we're about in a hurry.

"We come from a tough neighborhood—we've seen people make the wrong turn in life."

Wuv:
"We're not trying to tell you how to live your lives."

WHO'S

HOT...

WHO'S

NOT

How ironic it is that just a few years ago it seemed that many members of the mainstream press were reveling in the "fact" that rock and roll was dead. They pointed to diminishing sales figures. They noted decreased concert revenues. They chronicled the lack of new stars emerging on the scene. Now, as Year 2000 reaches its apex, everyone who honestly believed

dominant sound of Y2K.

"If anyone looks at us as carrying on any of the traditions of the bands that we loved, then that's the best," said Static-X's wild-haired frontman, Wayne Static. "We grew up listening to Kiss, Van Halen and Black Sabbath. And if we can provide the same kind of kick to some of today's fans, then I think we've really accomplished something."

Even the most cursory examination of the album sales charts, MTV play-lists or chain-store magazine racks is enough to tell everyone that in Y2K there's a major changing of the guard going on within the hard rock world. Sabbath is gone. Kiss is finishing up their historic run. Marilyn Manson has apparently lost much of his shock-rock appeal. And many of the other acts that made the '90s rock world shake and quake are nowhere to be found. Indeed, hard rock's new breed have taken over with amazing speed and skill. Of course, these acts haven't done it

PHOTO: ANNAMARIE DISANTO

Static-X:
Expanding upon
heavy metal traditions.

2000

A SPECIAL REPORT

BY ROB ANDREWS

such tripe must surely be choking on their words. Quite simply, rock and roll is alive and well. In fact, the form in all of its various shapes, styles and forms has rarely been hotter.

While pretty-faced, silicon-stuffed pop sensations continue to garner the lion's share of the media spotlight, in actuality it is a new generation of heavy metal monsters and hard rock hitters that has provided the entire rock industry with a much-needed infusion of excitement and energy. Young acts like Slipknot, Godsmack, Staind, Sevendust, P.O.D., Incubus, Buckcherry, Static-X, Powerman 5000, Dope and the Deftones have each risen from various levels of obscurity to grab hold of the rock and roll brass ring with both hands. In the process they have turned up the heat in the contemporary music world, telling anyone with eyes and ears that metal's throaty roar may very well be remembered as the

"IF WE CAN
CARRY ON THE
TRADITIONS
OF THE BANDS
WE LOVED,
THEN THAT'S
THE BEST."



Powerman
5000:
A break-
through
success.



**SLIPKNOT
HIT PARADER**



Pantera:
Knockin' 'em dead
across the nation.

alone. They've been supported from the get-go by major labels whose very existence depends on the creation of new stars who, through their eventual success, will in return continue to bankroll the label's future musical endeavors. It's a process as old as rock and roll itself, but rarely in contemporary music's long his-

tory has it worked more effectively than in recent days.

Acts like Slipknot, Powerman 5000, Staind and Godsmack have all attained platinum certification with their latest releases, while many other budding young bands have enjoyed album sales far surpassing what even their most loyal

supporters may have envisioned. Indeed, it would seem that after a period of dormancy following the late '80s hair/metal fiasco, and the resultant "grunge" recoil, hard rock is back—and it's bigger, badder and stronger than ever. Such a notion may not sit well with some conservative action groups who, especially in this Presidential Election year, continue to quiver in fear of the "naughty" deeds some of these bands supposedly wave in front of their ever-expanding fan following. But to a new generation of head-banging fanatics—many of whom have waited for years for a true heavy metal "revival"—the sound of crashing guitars, pounding drums and wailed vocals comes as sweet music to their ears.

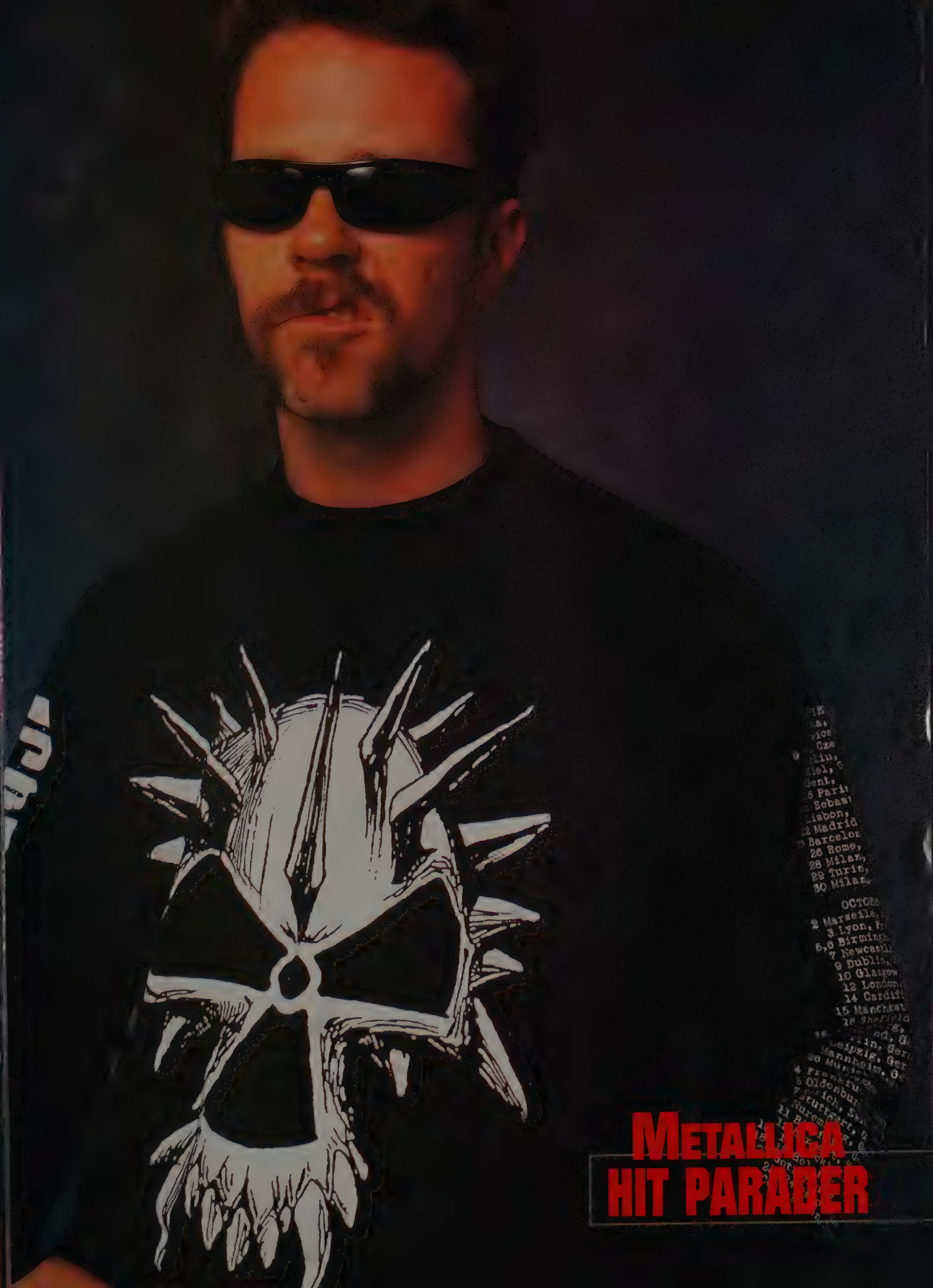
"Today's music is more than just making a great album," said PM5K's Spider One. "It's about an entire concept. You can't separate the way a band like ours looks from the way we sound. It's visual and it's visceral—which to me has always been at the core of great rock and roll."

As all these young lions battle with one another for a greater share of public adulation, we would be remiss if we didn't focus at least some of our attention on the reigning bands and trends of the contemporary hard rock world. For the last three years the phenomenon known as rap/metal has dominated the scene, with groups like Korn and Limp Bizkit proving both the artistic and commercial viability of a sound that seamlessly melds together totally diverse (and some might even say, totally incompatible) structural elements. Indeed, the

PHOTO: ANNAMARIE DISANTO



Godsmack: Double platinum sensations.



1. New York, N.Y.
2. Los Angeles, Calif.
3. London, England
4. Paris, France
5. Berlin, Germany
6. Rome, Italy
7. Madrid, Spain
8. Barcelona, Spain
9. Milan, Italy
10. Turin, Italy
11. Frankfurt, Germany
12. Hamburg, Germany
13. Cologne, Germany
14. Munich, Germany
15. Vienna, Austria
16. Prague, Czech Republic
17. Bratislava, Slovakia
18. Warsaw, Poland
19. Krakow, Poland
20. Budapest, Hungary
21. Bratislava, Slovakia
22. Vienna, Austria
23. Prague, Czech Republic
24. Bratislava, Slovakia
25. Warsaw, Poland
26. Krakow, Poland
27. Budapest, Hungary
28. Bratislava, Slovakia
29. Vienna, Austria
30. Prague, Czech Republic

METALLICA HIT PARADER



OZZY
HIT PARADER

ground breaking work of Korn has led to an entire hard rock "revolution," with acts ranging from veterans like Rage Against The Machine to upstarts like P.O.D. all bringing the energies of "the street" into their metallic sounds.

Perhaps equally as important, though, has been the incredible sense of business acumen that the members of Korn and Limp Bizkit have also brought into the hard rock community. With Korn launching their own Elementree records label (home to Orgy and Videodrone), and LB's Fred Durst emerging as a vice president at powerful Interscope Records, these rockers have shown that rather than turning their noses up at the concept of being part of the music industry "machine" (as so many '90s acts seemed so proud to do), they've not only embraced their opportunity to join in, but they've clearly made the most of that chance.

"I just like keeping busy," Durst said. "Everything I do, whether it's making music, directing videos or working for the record label is an important part of me. I've always admired people who could do it all. That's always been my goal."

There's no doubt that "doing it all" neatly sums up the efforts of hard rock's leading Y2K lights. But their influence runs even deeper than that. The effect of Korn's Family Values tour (which was headlined by Korn during the tour's initial run in 1998, and topped by the Bizkit brigade last year), continues to have a major impact on blending the seemingly divergent worlds of hip-hop and hard rock—as well as having an incredible influence on both the cultural and musical perspectives of a generation. With this year's tour being headlined by the explosive Deftones, it seems as if the role that these bands have in dictating the course of New Millennium rock and roll will only continue to increase in the years ahead.

"Family Values means so much to us," said Korn's Jonathan Davis. "It brings together so much good music in an arena atmosphere, which is really important. And on top of everything else, it's a lot of fun for everyone."

It is somewhat ironic, however, that with all the excitement being generated by metal's "new blood," both on their own and as part of Family Values, much of the greatest excitement going on these days is being created by some of metal's "old school" champions. Bands like Van Halen, Pantera, Ozzy Osbourne and Iron Maiden have all scored impressive victories over the last few months, with the return of the "original" Van Halen, in particular, creating a near-unparalleled buzz in many rock circles. After nearly 15 years apart (and after more-than-a-few harsh words had passed between them) the original VH lineup of Eddie Van Halen, David Lee Roth, Michael Anthony and Alex Van Halen has been wowing fans across the nation with their stadium-filling shows. But creating almost as much excitement has been the resurgence of an again-solo Ozzy Osbourne, whose recent OzzFest exploits (where

Pantera served as co-headliners) have drawn rave reviews from all in attendance. Indeed it would seem that as the young lions of the rock world scratch and claw their way to the top, they'll still find a number of metal's old guard up there waiting for 'em when they finally arrive.

After all, rock and roll has always been a medium of both evolution and revolution. From its earliest days, the ever-changing ebb and flow of the music, as well as the performers who make that music, has continually provided new life's blood to the hard rock form. Today's rock scene is certainly no

Korn:
Still the biggest
band in rock.



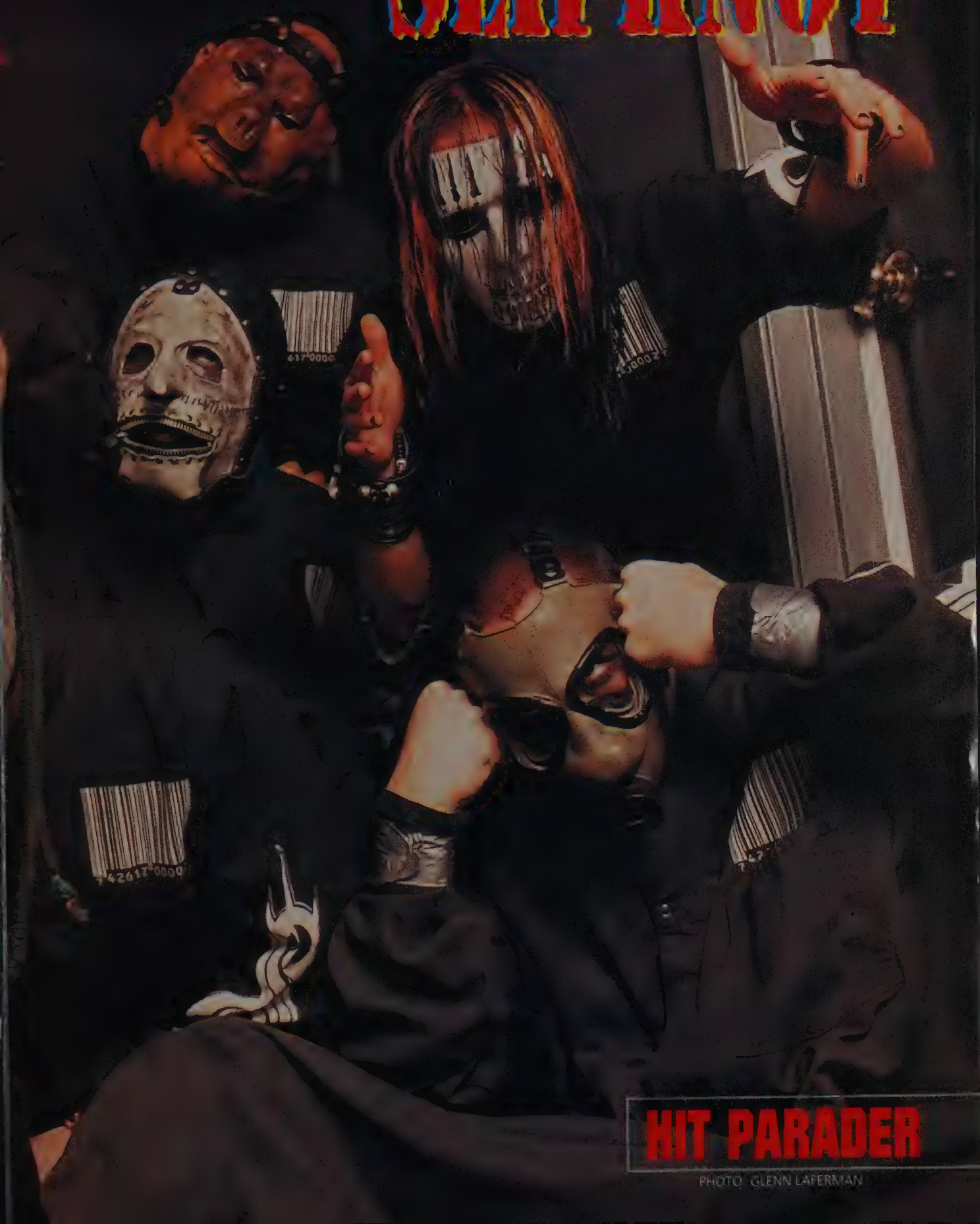
"I'm incredibly happy that rock and roll has become so exciting again," Osbourne stated. "One of the primary reasons for starting the OzzFest in the first place was to give young bands a place to play live and be seen. Hopefully, it's helped many of them launch their careers."

Certainly there can be no doubt that Year 2000 has emerged as one of the most exciting times in recent memory for the entire hard rock scene. But really, should any of us be *that* surprised by metal's return to form?

different. As new bands continue to emerge with styles and sounds that are refreshing, entertaining and exhilarating in their intensity, and as members of the form's old guard continue to fight to maintain their positions of dominance, it is clear that there will be one—and *only* one—true winner of this rock and roll "confrontation." That's the fans of Planet Earth, each and every one of whom can now once again revel in the power and glory that is, was and will always be heavy metal.



SLIPKNOT



HIT PARADER

PHOTO: GLENN LAFERMAN



Sully Erna:
"This has all been
beyond our
expectations."

highly choreographed, often overtly theatrical posturings so effectively utilized by the likes of Marilyn Manson and Slipknot. Clearly, this quartet doesn't need to rely on hideous makeup, outrageous masks or blatantly blasphemous acts to create their highly unusual, utterly distinctive brand of hard rock imagery. Rather, they merely rely on expressing the feelings and beliefs housed deep within their hearts and souls.

"We're very pleased with the way the video for *Voodoo* turned out," Erna said. "Sometimes when you take a song and try to turn it into a video, it doesn't quite work the way you want it to. You're turning your vision over to someone else. But in our case we've been very lucky with the video directors we've worked with. They've been very open to capturing what we wanted, and conveying the feelings presented in the song."

The success of *Voodoo* has capped an amazing year-long run for Godsmack. It's now hard to believe that even following the release of their debut disc, there were many within the hard rock community who didn't have a clue as to who or what this multi-dimensional metal outfit was. Then slowly but surely perceptions began to change. The group's breakthrough single, *Keep Away*, began to garner nearly unprecedented radio and MTV support, and crowds along their various tour stops began to react more and more vociferously to each and every one of Erna's highly energetic stage gyrations. Clearly something BIG was going on. By year's end *Godsmack* had sold well over a million copies, and the band was emerging as one of the most in-demand hard rock attractions in the world. Certainly, they had come a long way from the days when they cut their first album for \$5,000 and sold it only in one Boston area record store.

"It's kind of amazing to be part of something like this," Erna said. "Each day your level of expectations tend to change. In the beginning, you're just thrilled to have a song on the radio. Then you're excited to have the video get airplay. Then you start reacting to how well the album is doing. You don't really have time

to let all of it sink in. As soon as you start getting involved in one good thing, the next good thing comes along. It's just blown us all away."

All their unexpected success has done little to distract the Godsmack guys from their anointed task of creating great rock and roll music. As their debut album continues its incredibly successful chart run, and their videos keep garnering massive amounts of air-play, the band's members continue to maintain an extremely high-profile musical persona. Recently, their song *Time Bomb* appeared on the *Scream 3* soundtrack, while a live version of *Keep Away* played a key role on the

There's something strangely scintillating, yet undeniably disturbing about seeing Godsmack perform in their video for *Voodoo*. Maybe it's the haunting images that surround vocalist Sully Erna, guitarist Tony Rombola, bassist Robbie Merrill, and drummer Tommy Stewart. Maybe it's the primal beat that propels the song along. Or maybe it's just the aura that this mystical, magical Boston-based band manage to project in everything they do. Mind you, the kind of disturbance that Godsmack manage to create in their videos, on their platinum-selling debut disc, and on the concert stage is a far cry from the

PHOTO: FRANK WHITE

Woodstock '99 album release. In addition, the band's version of *Sweet Leaf* has emerged as one of the most oft-requested tracks on the new Black Sabbath tribute disc, **Nativity In Black II**. But through it all, Erna and his bandmates just keep on working. They've toured Europe and the U.S., and now even more distant ports of call are summoning the band with often outrageous requests for their services.

"Yeah, we've gotten some great offers to come and play overseas," Erna said. "We think it's great that people all over the world are enjoying our music. It's kind of hard for us to imagine people in Asia and Europe listening to those songs that we wrote sitting around our house a few years ago. But that's what has happened. It's just incredible."

Incredible, indeed. But as so often seems to be the case in such overwhelming, and perhaps somewhat unexpected success stories, there are always a few negative elements that rear their ugly heads at the most inopportune times. While Godsmack's ride to the top of the rock pile has been relatively controversy-free (except for a few misguided souls who continue to misinterpret Erna's role as a witch in the Wiccan religion), the group's most significant controversy to-

**"WITH THIS BAND,
EVERY DAY YOUR LEVEL
OF EXPECTATIONS
TEND TO CHANGE."**

date has been with the Kmart and Wal-Mart store chains. Both chains decided to pull the **Godsmack** album from their shelves last year following a few complaints from alarmed parents regarding the disc's cover art and lyrical content. While the stores stated that they were merely enforcing a long-standing policy not to carry albums that featured "parental warning" stickers, Godsmack's record label was understandably miffed at the actions taken by both of these powerful retail outlets.

"It has been the policy of chains like Wal-Mart not to carry stickered albums for a long time," said a noted industry observer. "But often, when an album has already been placed on the shelves, they tend to leave them there. By removing them, as they did with Godsmack, it creates a bit of a stir. But who knows? Maybe that kind of attention attracted even more fans to check out what the band was doing."

So even when the occasional cloud threatens to cast a darkening shadow over their otherwise sparkling future, the members of Godsmack have taken it all in stride. The years they spent slowly building their career back home in New England have prepared them well for the trials and tribulations faced by so many young bands. But unlike so many of those struggling novice acts, Godsmack's success has been quick and it's been overwhelming. But now, inevitably, comes the pressure to prove they can do it all

over again as they prepare to complete work on their all important next album. But rather than being concerned that the eyes of the rock world will now be focused on them from start-to-finish, the members of Godsmack seem to revel in the notion that they will soon be living their entire lives in the harsh glare of public adulation.

"When you're in a band, you want people to hear your music," Erna said. "We're incredibly thankful for the success we've had. Believe me, that's not going to change our attitude or our dedication when it comes time to make our next album."

Tony Rombola:
Hard at work
on the band's
new disc.



It could be said without fear of impunity that Edsel and Simon Dope have an agenda. The dual leaders of the young heavy metal band that bears their last name make no bones about the fact that they have a certain way of viewing the world around them—and it is a rather unconventional view, at best. As exemplified on Dope's debut disc, **Felons And Revolutionaries**, their music and lyrics reflect an attitude that American society is corrupt and crooked, and that the disenfranchised youth of today must fight against such corruption in order to survive. You may agree with Dope's musical machinations, or you may disagree. But none-the-less, there's no way to avoid the fact that Dope's unconventional approach to their craft has perked the ears of metalheads around the world. Their sound (created by vocalist/guitarist Edsel, keyboardist Simon, guitarist Tripp Eisen, drummer Preston Nash and bassist Acey Slide), is brash, bold and outrageous—which is mirrored by the "white punks on dope" look that has outraged and astounded everyone who has already encountered this special rock and roll band. Recently we sat down with Edsel to get the inside "dope" on this fast-rising band.

"The hooks and melodies of our music are just as important as the heaviness."

Hit Parader: How would you describe Dope's musical attitude?

Edsel Dope: We're guys who society would prefer to forget about. We're the people that they want to sweep under the rug and hope disappear. But we're not gonna do that. We're gonna stand up and make as much noise as possible. This music is our way of reaching out to everyone else who's been down at some point in their lives. Maybe this album will empower some of them to get off their asses and do something about it. Or maybe it'll just let them know that there are other people out there who've got the same problems they do.

HP: When people describe the sound of **Felons And Revolutionaries** as "heavy metal," do you accept that?

ED: Well, in some ways it's definitely heavy metal. But I think it's more than that. We're actually a post-industrial metal band that also has elements of pop and punk mixed in. The hooks and melodies of the music are as important as the heaviness. We like to mess around with things and make everyone wonder what we're up to. I mean a song like *Pig Society* is in the key of E, which is something that today's heavy bands never do. But I think it gives the music a real cool edge, almost a punk feel.

HP: Have you been pleased by the way the public has responded to the album?

ED: It's been building slowly, which is probably just what we wanted. Our goal was to make a great album, have it come out on a very supportive label, then get on the road and win over the fans the old-fashioned way by playing live every night. I think it's working. We've gotten some support from radio, from the magazines and from MTV. But I think that the real support is coming from the fans who come to the

shows. They're the ones who are going out and buying the album.

HP: Do you feel like you're winning over new fans at every show?

ED: Oh yeah. We went out on a tour with Powerman 5000 and Static-X and both of those bands have already got things working really well. We were third on the bill, so we knew that when we went on a lot of people might not even know who we were. But I think that by the end of every show we had won over everyone

who was there—and by the end of the tour I hope that there were at least some people coming to the show to see us as well as them.

HP: There has been controversy about some of the attitudes expressed on your album. How do you feel about that?

ED: I feel great about that. There are some controversial subjects on there, and if they didn't raise at least a few questions something would be wrong. But the songs are about our lives. People can react to them as they wish. But the facts are that we grew up in crappy neighborhoods, we were hassled by the cops, and we did sell drugs. That was our life, and we have no desire to ignore it. When you live in fear of being dragged off to jail at the age of 22 for what is basically a victimless crime, then you develop certain very strong attitudes about the society we live in.

HP: You do realize that there are many people who would argue that selling drugs is far from a victimless crime.

ED: That's easy for people who haven't walked in my shoes to say. Let them have to struggle just to survive before they say that to me. America wants me in jail, I know that. But that still doesn't give anyone the right to throw my ass in jail for 40 years for something that didn't

hurt anyone. How can people who are child molesters get out of jail sooner than drug dealers? That doesn't make sense. I'm fed up with politicians trying to run my life.

HP: Tell us about your background. We know it's rather unconventional.

ED: I was basically a vagabond for a lot of my life. I spent time in New York, Atlanta, Vegas, LA, New Orleans, and just about everywhere in between. Those were my teen-age years, so I just wandered around writing songs, meeting people and just growing up. The song *Everything Sucks* kind of depicts that time in my life. After a while, I ended up in South Florida, where there was nothing going on. So one day I picked up the phone and called my brother, who was still in New York. I crashed on his couch and before we knew it, we were writing music together.

HP: How did you put the rest of the band together?

ED: We stole 'em all from other bands (laughs). That's true! I guess it was late in 1997, and Simon and I had really committed ourselves to this group. We knew we needed to find three other guys who had nothing else on this planet to live for except this band. So we kept our eyes open, and there were three other bands that seemed to have their act together, so we stole the frontman from each of 'em.

HP: Where do you want Dope to be five years from now?

ED: I want to still be alive and out of jail! That's goal Number One. After that, I want to see us still making the best music we can, and really putting it all together on stage. This band has been very therapeutic for me. I'm an angry person, I know that. And for me, performing on stage is the best outlet. I want the fans to be in that full-on aggressive mode. We live and look what we are and what we sound. I'll always be that white-trash guy who loves metal and punk. Don't expect the aggression to disappear on the next album, that's for sure.

ACTIN' SMART



DOPE
HIT PARADER



AARON LEWIS
HIT PARADER

Staind has arrived. On the strength of the music contained on their debut disc, **Dysfunction**, this hard rocking quartet have quickly and perhaps permanently carved out a special place for themselves in the top echelon of rock and roll society. Certainly, vocalist Aaron Lewis, guitarist Mike Mushok, bassist Johnny April and drummer Jon Wysocki have come a long way in a short time. But thanks to friends like Limp Bizkit and Korn—both of whom have provided a protective environment in which Staind's unique metallic stylings could grow

Yet for all their recent acclaim, it took these young rockers more than half a decade of toil before beginning to attain their musical goals. It was back in 1994 that these Springfield natives first brought their varied backgrounds and influences together under the Staind banner. Within months they had begun writing original material and performing those said-same songs in clubs throughout the New England area. By 1996 they felt bold enough to finance their own EP, a disc whose initial 5,000 print run was sold out within weeks. All the hubbub the band was

them to many of the most hallowed names in metal's past and present.

"Staind is Alice In Chains meets Metallica," Durst said. "Everyone's really gonna have to watch out for them because they're not gonna stop. You can tell when a band is playing for-real and when they're just going through the motions. These guys are real!"

True to his never-miss-a-trick nature, when it came time to support Staind's debut effort, Durst certainly put his money where his mouth was. Not only did he sign Staind to his fledgling label (which, by the way, enjoys major label distribution), he also provided the unit with an ideal forum for introducing themselves to the rock world. When Limp Bizkit had a gold record party thrown for them in Los Angeles in November, 1998 who did Durst choose to serve as the "house band"? Why, none other than Staind! And not only did the band perform, they managed to totally blow away the normally jaded, seen-it, been-there El Lay crowd with the unmitigated power of their live performance.

"It's a little intimidating to go on stage in front of a crowd like that and perform,"

STAIND

POWER & PASSION

to full strength—this Massachusetts-based unit has fast become one of the most talked-about and listened-to young bands currently operating on American soil.

In recent days life has been nothing less than a non-stop thrill ride for this intense young foursome. Tours with the likes of Korn and Powerman 5000 have brought them in front of nearly a quarter of a million fans over the last year, while the support of rock radio and MTV have helped introduce Staind's passion-packed sound to millions around the globe. But true to their level-headed musical philosophies, these rock and roll "rookies" have responded to their

new-found fame like industry veterans, letting much of the adulation roll smoothly past them while directing all those interested towards the sounds contained on their now-platinum premier album.

"We've been a little overwhelmed by everything at times," Lewis said. "But for the most part we've tried to avoid getting too caught up in it. We're still a long way from success in many ways—we still tour the hard way, and that can be very tiring. But it's very exciting when all your hard work begins to show results, and as the album has become more and more successful, it continues to inspire us to work even harder than before."

When you begin to consider exactly how far Staind has come over the last few years, the band members have every right to be continually stoked by their accomplishments.

creating, however, eventually served its purpose—reaching the ears of Fred Durst, vocalist for Limp Bizkit, and all-around rock and roll entrepreneur.

It just so happened that at the time Staind's tape fell into Durst's hands, the LB frontman was in the process of assembling acts for his own record label project. Upon hearing the

raucous roar of Staind, Durst was instantly intrigued. He quickly made plans to check the group out live, and after catching one of Staind's performances in front of a packed club, he immediately realized the awesome potential housed within the band's collective consciousness. Durst quickly moved in to sign the Staind gang to a contract, and soon after, the group found themselves in the recording studio laying down the tracks for their

first disc with noted producer Terry Date—whose previous credits include work with Pantera and Soundgarden. From the steam-rolling power of *Suffocate* to the in-your-face strength of their first single, *Just Go*, it appeared that on **Dysfunction** Staind had simultaneously managed to create their own niche on the hard rock scene while strengthening the claims of those who wish to link

BY WINSTON CUMMINGS

Mushok said. "None of those people had ever heard of us, or had ever heard any of our songs. But we got them to respond, and that was a great feeling. We like to believe that our songs are special, and they can touch you whether you're hearing them for the first time or not. It's not just about loud guitars and screamed vocals with us."

Throughout their debut disc, Staind has managed to brilliantly showcase the special qualities contained within each of their musical presentations. In a number of ways, the band's sound represents a unique and at times haunting amalgam of a variety of hard rock ideals, possessing both the angst-filled passion of early-'90s grunge, and the strident power of more traditional heavy metal stylings. With Mushok's guitar thunder laying down a rock-solid foundation for Staind's musical sojourns, and Lewis' flexible vocal range providing the impetus for the band's far-reaching forays, from the moment of its release, **Dysfunction** seemed destined to make Staind major players upon the rock and roll playing field. Now almost a year later, virtually all the band's initial dreams have been realized.

"Each step along the way has been like a dream-come-true," Lewis said. "Getting signed, making the album, going on tour, having the videos on MTV, having the album go gold; each one was amazing. But we've been so busy that we really haven't tried to absorb all of it. There will be time for that. Right now we're just focusing on playing our music."

"In many ways we're still a long way from true success."

BY JENNIFER PEDERSEN

Early in the fall of the year 2000, the Deftones find themselves wallowing in a sea of self-contentment. Their latest album, **White Pony**, has not only attained platinum certification, it has also gone far in establishing the multi-dimensional talents of this Calibased hard rock unit.

Admittedly, at first many of their long time fans believed that vocalist Chino Moreno, guitarist Stephen Carpenter, bassist Chi Cheng, turntable master Frank Delgado and drummer Abe Cunningham had gone off the deep end of the rock and roll scale with their rather radical decision to "tone down" the material contained on their latest disc. But now all who've listened and learned from the contents of **White Pony** have begun to realize that these guys have had it all under control from day-one. No, their new album may not continually roar with the seminal intensity that distinguished such earlier efforts as **Adrenaline** and **Around The Fur**, but the more textured and controlled sounds featured on their third disc prove that the Deftones have finally fully hit their stride.

"I think we finally realized that there was more to it than just shouting as loud as we could," Moreno explained. "There had to be something with a little more depth going on. We were nervous when we started to go in that direction, but it was what we felt we had to do. Now we know for certain that it was the right decision."

Their "right decision" has served as a dual benefit for the Deftones. It has provided the band with an undeniable feeling of self-satisfaction, and it has also helped introduce the band to an entire audience of rock fans who may have previously neglected the group's heavy-handed charms. Moreno insists that with **White**

Pony it was never his unit's direct intention to expand upon their already-sizable audience. He is also quick to add, however, that such an expansion can only serve as a long-term benefit to the 'Tones career plans. But how does Moreno answer those fans who still insist that the band has "sold out" on their latest disc by going in a somewhat softer, more accessible direction? The singer's answer is simple and direct—he insists that every-

one changes with time.

"We've never been the kind of band that puts out an album out every year," he said. "Sometimes it's taken us three years to get it right. That was the case with this one. You compare to stuff we wrote for **Adrenaline**, for instance, to **White Pony**, and a lot of time has passed. We've been on the road a lot; we've seen things, we've matured a bit. I think most of the fans can understand that and relate to it. Of course, the ones who can't are the most vocal about it."

Whether it's their overly-vociferous detractors, or their slightly-more-reserved supporters, it seems as if just about everyone has turned out to

THE DEFTONES KNOWING NO LIMITS

see the Deftones perform live over the last few months. From the moment their new disc's debut single, *Change (In The House Of Flies)*, hit the radio airwaves last June, it appears as if the entire hard rock world has been focused upon getting a ticket to one of the Deftones' perpetually sold-out shows. With the band playing mostly 3,000- 5,000 seat theaters across the country, the clamor for those ever-elusive ducats to the group's live performances has continually hit "10" on the intensity meter. And while the band members sense that they could perhaps be playing in bigger halls (and selling them out), they certainly don't want to push their luck in what represents their initial attempt at full-time headlining.

"One of the things you've got to know about the Deftones is that they're very intelligent guys," said a band insider. "They learn very quickly, and one of the things they really wanted to do this time was make sure that they headlined, and that their shows

created a buzz. They knew it was better to start a little smaller, and make the demand build, then to start with something too big and perhaps not enjoy the kind of demand they were hoping for. But with the album already going platinum, and the tour proving to be the hottest hard rock event of the year, I think it's safe to say that these guys have achieved exactly what they set out to do."

If selling out their entire tour, having **White Pony** attain platinum certification within two months of its release, and having songs such as *Digital Bath* and *Knife Prty* dominate the rock radio airwaves was what the Deftones defined as their prime musical mission, then they did indeed accomplish all that they set out to do. But, believe it or not, Moreno insists that such lofty goals were not his band's primary motivation. Rather, as they entered the studio to begin work on their latest album, the group's intention was to test their limits and push every element of their rock attack to the extreme. Whether that added up to platinum sales and sold-out shows was, quite honestly, just about the last thing on this unit's collective mind.

"I've stated over and over again that I was determined to make this the best album we've ever done, or die trying," the singer said. "And since you can see that I'm still very much alive, you can guess that we feel we've done something pretty good on this one. But we never said, 'oh, let's try this because radio might like it.' That never even crossed our minds. We did what we believed in—which is what we always do. I think it worked out very well."

Very well, indeed! From first cut to last, **White Pony** clearly represents the Deftones Y2K call to arms. It's now more than seven years since their first album hit the streets, and during that time much has happened both within the Deftones' musical psyche and within the rock scene itself. Rather than being on the outside looking in, as they were so often during the early stages of their career, the group now finds itself clearly perched at the very epicenter of the New Millennium metal movement. Whether or not they ever truly wanted to become the standard-bearers for the contemporary hard rock scene is a matter for hot debate—even among the band members themselves. But you can bet your bottom dollar that this multi-ethnic, multi-dimensional, multi-talented band isn't about the shrink from any responsibility that just-so-happens to land on their shoulders.

"We're a rock band, and I think a pretty good one," Moreno said. "We're never gonna place ourselves on some pedestal. But if others do, we'll be ready to defend the turf, you can count on that."

"IT'S BEEN
INTERESTING TO
SEE THE WAY
PEOPLE HAVE
REACTED TO
THIS ALBUM."

A portrait of Chino Moreno, lead singer of the band Deftones. He is wearing a dark jacket with the band's name and location on the chest. The background is a wall with graffiti.

deftones
SACTO, CA

CHINO MORENO
HIT PARADER

OVER THE EDGE

HARD ROCK'S NEW STARS

BY VINNY CECOLINI

IT IS NOT UNUSUAL FOR THE MEMBERS of black metal bands to former side-projects, so when members of Dimmu Borgir, Mayhem and Cradle of Filth formed Covenant in 1997, fans were excited, but not surprised. Nor were fans surprised when the bands debut, 1997's **Nexus Polaris**, turned out to be one of the genre's best efforts. The problem is that as Covenant grew in popularity, as it evolved from a side-project into a full-time band, its insides began to unravel. Guitarists Astennu and

Blackheart left to concentrate on Dimmu Borgir. Covenant leader Negash, in turn, quit Dimmu Borgir, changed his name to the more playful Lex-Icon, and dedicated himself to his band. The band, which also includes drummer Hellhammer, Psi-Core, and new guitarist Angel, changed its name to The Kovenant and its sound, adding punk and industrial overtones.

"We've become a psycho circus," he explains. "We wanted to play the music that portrayed our true personalities. When we did our first record, which was black metal, we were still teens and we wanted to be a part of this mystic black metal thing."

"With our new album, **Animatronic**, we've found our style. We've decided that, instead of trying to fit in with a certain scene, we would just make whatever music we thought was cool."

Lex-Icon believes the arrival of Psi-Core has infused "some weird new blood into the band."

"Me and Psi-Core are the creative elements in the band," says Lex-Icon. "We've always written the music in this band."

We just wanted to bring in someone we could tell what to do. We didn't want someone who also plays in another band and has his own set of ideas. We wanted a slave."

The Kovenant's new image has both opened doors for the band and created controversy. "We've always had the same image," maintains Lex-Icon. "It is just that we started putting on make-up when most other bands started taking it off. We've always been that type of band. When enough people say yes, we say no. We've always been rebellious. We'll be rebellious when we're 50-years-old, if we're still alive."

The band has also developed a reputation for its over-the-top live shows, which includes the band performing illusions.

"We're happy being referred to as the Euro-Mansons," laughs Lex-Icon. "Like Marilyn Manson, we focus a lot of our attention on our image; it's not as if we just put on our make-up and head out on stage."

"We're 100 percent music and 100 percent image," continues the mathematically-challenged frontman. "Our live shows are excessive. Unfortunately, a lot of our American fans didn't get to see it during our recent tour, because U.S. customs held up a lot of our equipment."

During the past year, Lex-Icon has burned down the stage the band was playing on three times.

"I was rushed to the hospital once with 3rd degree burns on my right shoulder," he boasts. "It's the result of the band's raw, animalistic power; we give everything on stage. We never know what is going to happen next."

IT HAS BEEN NEARLY TWELVE YEARS since Texas soulful power-trio King's X unleashed their now classic debut, **Out of the Silent Planet**, on an unsuspecting world. Hurdling such harrowing obstacles as problematic managers, record company



KOVENANT



hassles and an ever changing pop-culture; bassist/vocalist Doug Pinnick, guitarist Ty Tabor and drummer Jerry Gaskill continue to write memorable songs. As relevant as they were in 1987, King's X's spiritual blend of soul, blues, southern rock, and metal remains peerless. Therefore, it should come as no surprise that their latest release, **Please Come Home Mr. Bulbous**, is among their best.

After a lot of attention was focused on the band's debut, King's X has been on a career rollercoaster ride, which tested inter-band relationships and strengthened them to the point where they can never be broken. Ironically, King's X has now become sort of the elder statesmen of hard rock and is well-respected by the younger generation of bands.

"I am still surprised by the respect we are shown by bands I would have never thought they would even admit to liking us," laughs Pinnick.

Besides the quality of their songs, the band is best known for its touring, performing in any venue that will have them.

"If people want to see us, we'll play for them," says Pinnick.

In the early 1990s, King's X opened a show that also featured Billy Squire and Blue Murder. The stage in New York City's Ritz was so cluttered with equipment that the trio were forced to stand dangerously close to the edge. They often looked like they were poised on a window sill, contemplating a jump.

"That show was fun," says Pinnick. "When I was younger and I used to go see bands perform I fantasized about being a musician. I used to marvel at the open acts whose roadies had to hold onto the bands' kick-drums throughout their set so it would not fall into the crowd. I couldn't wait for my chance to do that too."

"Even though there's no room to move, it doesn't matter. I

wouldn't care if all I had was a guitar, a microphone and an amp tied to my butt."

King's X's performances have had an intimate feel. As opposed to bands that have lavish stage productions, King's X's shows are always comparable to a group of friends sitting around, listening while a few other friends play music.

"That is exactly what we are," concludes Pinnick.

LAST YEAR'S EDITION OF OZZFEST, the traveling metal festival headlined by Ozzy Osbourne, proved to be a double-edged sword for Apartment 26. When the band was introduced to the world from the festival's second stage last year, some people cried nepotism. Vocalist Biff, who is the son of legendary Black Sabbath bassist Geezer Butler, hopes to change that now that his band has released its full-length debut, **Hallucinating**.

"Most people wondered who we were," says Biff of his introduction to touring. "Since **Hallucinating** will be out for a few months, hopefully, more people will now know."

The vocalist admits that not only was the Ozzfest '99 crowd learning who Apartment 26 were, the band themselves were learning who they were.

"We never sat down and decided what kind of band we were going to be and what kind of songs we wanted to play," he says. "We just wrote a few songs, which we recorded as our demo and pressed as an EP. We were then given this opportunity to play on this big stage. Finding our feet playing at Ozzfest was great, but people were also seeing bands like Hed (Pe), Fear Factory and Slipknot; bands who had been working on their stuff for quite a while. Only recently did we develop the Apartment 26 identity."

Apartment 26 was only together "officially" for a year before

it accepted the invitation to join Ozzfest.

Although the members' paths had crossed over the years, while they cut their teeth playing the local British rock scene, they were never all in the same room at the same time until they formed the band.

"We all attended the same Midland England school," explains Biff. "We were all into very different kinds of music and played in very different types of bands. "[Keyboardist/programmer] A.C. Huckvale, played bass in the same band as bassist Louis Cruden. When guitarist John Greasley and I started putting something together, he recommended we contact Louis."

The band attempted to find a live drummer, but ended up using Louis' primitive sounding drum machine.

"We wanted a Fear Factory-styled mega drummer, but had no luck finding one," lamented Biff.

After writing the songs that appear on **Hallucinating**, the band finally found drummer Kevin Temple, but the vocalist says the band will never get rid of the archaic machine.

Apartment 26's unusual name is fitting. Although the band has been compared to bands such as Nine Inch Nails and Powerman 5000, it will not be pigeon-holed as an industrial, techno or new metal outfit.

"Unlike most bands, who are four or five metal guys that only recently discovered keyboards and sequencing, we've always been into very different stuff," says Biff. "The people who write the riffs in the band are total metal heads; where as the guy who is charge of the band dynamics and the beats is a total techno freak. Our sound is an amalgamation of all of these different sounds. We're four guys who on paper shouldn't be in a band together."

"If we were called Blood Skull or I was nicknamed Corpse Grinder Fischer [like Cannibal Corpses frontman], everyone would immediately refer to us as a metal band," says Biff. "It is nice to have an ambiguous name. We also make our lyrics ambiguous and leave it open to the listeners interpretation."

The band also has a policy of naming its songs after anything other than its lyrics. "If we write a song while sitting next to a brown cabinet, there is a good chance the song will be called Brown Cabinet," Biff laughs.

It was a little more than a year ago when the members of Apartment 26 were all in the same room and someone muttered, "Does this mean were a band?"

"When we agreed someone else muttered, I guess we need a name," laughs Biff. "We just had watched [eccentric film director David Lynch's classic] **Eraserhead**, whose main character lives in Apartment 26. After watching a few other Lynch films, we realized that he often uses Apartment 26 in his movies. That's why we chose the name."

"I'd like to meet David Lynch someday and ask him what it means. Whatever his answer is will be the answer I give to fans and interviewers in the future."

Ironically, Biff has been trying to separate himself from his family name. It's not, however, for the reason you might think; he is not trying to disassociate himself from his legendary father.

"It would be a little too late to do that, he laughs. Everyone who would care now knows that. I just think that Biff Butler sounds too much like Hulk Hogan; like I'm some stage character. There is also a bit of confusion with [Saxon frontman] Biff Byford. So I've put the Butler thing away and have chosen just to go with Biff. It is my name. If I chose [a stage name] it would





SPOCK'S BEARD

have been something like Prince or Madonna."

THE MEMBERS OF SPOCK'S BEARD are strangers in a strange land. Although they have created brilliant, beautiful, lavish progressive hard rock, they've gone relatively unnoticed in mainstream America; their talent is unrecognized in the alternative and new metal-saturated 1990s. That should all change now that their latest and best effort to date, **Day for Night**, is being distributed by Metal Blade Records.

Spock's Beard is led by a musician's musician and multi-instrumentalist Neal Morse. Besides recently completing a self-titled solo album, Morse contributed to, **SMPtE**, the debut by Transatlantic, the progressive rock supergroup that also features members of Dream Theater, Marillion and Flower Kings.

"Doesn't everyone want to record a solo album?" laughs Morse. "I don't want to do any musical things that I don't want to do. For years I did things to support my family. But none of the things I have been involved with recently generated enough money to support a family. Ironically, the solo album not only generated more income, but it was also something I wanted to do."

No two people interpret Morse's solo offering the same. "I recently did a battery of European interviews," he says. "One interviewer would ask me why I recorded a solo album that sounded just like Spock's Beard and the next would ask me why I recorded an album that sounded nothing like the band. I've never been good at gauging public opinion. I've never understood why people like what they like."

The solo project, however, does not mean that he is taking a step back from Spock's Beard. "I don't know what the future will be for the band," he admits. "We usually make an album each year and then tour for six weeks."

"We completed our first proper tour last year, but we're wait-

ing for the right thing to come along before we make a major commitment to the road. If you don't draw huge crowds, you will lose money. In Europe we were starting to make money, but here in the States it is still difficult."

Thanks to bands like Spock's Beard, Dream Theater, and Angra and record labels such as Metal Blade and Magna Carta, progressive rock is enjoying a comeback. "I hope that we are on the crest of some wave of popularity," says Morse. "Whether we have the breakthrough remains to be seen. It is up to the music Gods. The stars have to align."

Ironically, Morse formed Spock's Beard after "getting fed up with the music business." "I've been involved in all sorts of pop and rock things over the years," he recalls. "It wasn't why I got into music. I think it happens to a lot of musicians; you get so frustrated with the business part that it gets collapsed into the creative or music part, which should never happen. I didn't get into music to make a lot of money, so I decided to do what I wanted to. So I called my brother, [guitarist] Alan [Morse] and we put Spock's Beard together. It was a band born out of sheer frustration. No one liked what I was doing, so I decided to do something I was sure no one would like. And it became my first commercial success."

Although the band, which also includes bassist Dave Meros, drummer Nick D'Virgilio, and keyboardist Ryo Okumoto, is hard at work on the follow-up to **Day for Night**, it is not certain the direction the band will take.

"My thing is to keep making records that I love," says Morse. "Initially, we were really selfish making music to please ourselves, but once we went out there and started playing gigs, we hoped people would dig it. But we're into self-gratification. That is the magic of Spock's Beard. That is where it started and that is where I want to keep it. Well just let the music take its course. It certainly will be a new adventure."

QUEENS OF THE

Whether or not they're even trying to do it, the Queens of the Stone Age are one of those bands that just exude cool. Their laissez-faire attitude towards fame, their loosely-structured band concept and their intensely overwhelming sound have all combined to make this California-based unit hard to resist. Even if you're not particularly enamored with the strident sounds of heavy rock (and may the Powers That Be strike you down if you're not) the group's highly unusual name, highly unusual sound and highly unusual background are more than enough to attract your attention.

In fact, since the moment the Queens were formed by band leader—and former Kyuss mainstay—Josh Homme back in 1997, more than their share of mainstream media recognition has come the way of vocalist/guitarist Homme, bassist Nick Oliveri, guitarist Dave Catching, drummer Gene Troutman and drummer Nicky Lucero. It's not that they've wanted it. It's not that they've asked for it. It's not that they've needed it. But it's just that the QOTSA are so *damn* cool. At times it seems as if everyone wants to jump on their incredibly heavy, but surprisingly diverse musical bandwagon.

"I always get a laugh thinking about a lot of red-neck heavy metal guys trying to tell their friends that their favorite band is called Queens of the Stone Age," Homme said. "I like the fact that the name doesn't pin us down. I feel like the more nebulous Queens of the Stone Age is—from the people who play on the album, to the cover art, to the name of the album—the more freedom that exists for us to change when we feel the need."

Before we get too involved with the latest derring-do of the Queens of the Stone Age—which includes the appearance of their second disc, simply entitled **Rated R**—let's waste a bit of space in order to provide you with a little pertinent background info. The fact is that if you were a fan of heavy rock in the early '90s, odds are that you were at least aware of Homme's former band, Kyuss. You may not necessarily have heard their music played that often on the radio, but the band's larger-than-life rep managed to seep into many of that era's most important rock and roll conversations. Quite simply, Kyuss were the Kings of Stoner Rock—a bunch of dudes from the California desert who played some of the heaviest, headiest

stuff ever heard. While they never made that much of a commercial impact on the music scene, by the time of their premature demise in 1995, Kyuss had developed quite a major-league cult following. But then over the next three years little was heard from Kyuss' members. They seemed to disappear into the vapor like a puff of haze-inducing smoke.

But with the emergence of Queens of the Stone Age's self-titled debut album in 1998, Homme—Kyuss' charismatic axe master—came rumbling back into the psyche of rock fans everywhere. At first, long-time Kyuss fans were both delighted and dismayed, for clearly the Queens were not designed to pick up where Kyuss had left off. This was lean, mean heavy rock, quasi-experimental music played with only a basic skeletal framework to keep it afloat. But quickly, even those who may have initially cast a somewhat cynical eye in Homme's direction sensed that the dude was on to something special. Soon, without much support from any of the so-called "conventional" media outlets, QOTSA had become something of a phenomenon. Even the often closed-eared editors at **Rolling Stone** recognized the group's

"This isn't the longest album ever made."



ROLLING

THE STONE AGE

BY ROB ANDREWS



Queens of the
Stone Age:
"We like the freedom
to change when we
want to."

only has Homme further distanced himself from that band, but also from the Queens' debut disc. This time around, new musical elements—including touches of piano and steel guitar—give the band's still-stripped-down sound a more expansive and complete feel, while taking the listener on a musical trip through Homme's special Never-Never land of lyrical ideas.

"This isn't the longest album ever made, but it's good," Homme said with a smile. "Right from the start we said that we wanted to make an album with ten songs. Just because CDs are able to provide more space, doesn't mean you need to abuse it. Look at the Stooges' **Fun House**. That has only eight songs on it. My attitude was, 'How about ten really good songs?'"

Still, for all that Homme accomplishes with Queens of the Stone Age, there will be those who insist that his latter work will never match up to the sonic stoner creations made by his former band. So be it. Josh can live with that... and so can his fans. Kyuss are gone. QOTSA are very much alive! As proven throughout their latest disc, this is a band destined to create their own unique niche in the rock pantheon, and nothing would make Homme prouder than knowing that his decidedly warped musical vision has once again set him apart from the conventional bounds of the hard rock universe.

"I love Kyuss but we had this weird philosophy," Homme said. "We painted this beautiful room, but by the time it started to end, we were all standing in the corner in the white spot. What we've done to some extent in this band is just take the ideas behind some Kyuss songs and make them more finite, with a trance-like feel. We've definitely taken a bit of a step away from where Kyuss stood. We have more focused songs, but we're definitely still driving in the same direction. There are a few different influences this time, and a somewhat different approach, but I guess to some ears the net results are kind of the same."

"I like the fact that our name doesn't pin us down into any musical category."

unique appeal and in 1999 dubbed them one of "The Ten Most Important Hard and Heavy Bands." Soon, constant touring brought even more attention the unit's way, and by the time they were ready to record their second disc, Homme's free-wheeling band philosophies were ready to come to the fore.

"I've worked with a lot of different musicians over the last couple of years, especially during some sessions I did at Mojave Desert Studios last

year," Homme said. "Doing that opened my eyes and it really had an impact on this Queens of the Stone Age album. It convinced me to really keep things loose in terms of bringing in people to play on the album. It's made this a really exciting project to do."

Judging by such tracks as *Feel The Good Hit of the Summer* and *Auto Pilot*, one can readily understand Homme's enthusiasm. While much of the new Queens album brings back memories of the now long-departed Kyuss, it is clear that not

STONERS

"It's difficult to view any part of be

Over the last few years Scott Weiland has seen his name in the headlines... for both good reasons and bad. As the tempestuous vocalist for the Stone Temple Pilots, Weiland—along with guitarist Dean DeLeo, bassist Robert DeLeo and drummer Eric Kretz—has been responsible for creating some of the last decade's most memorable music. STP discs like **Core**, **Purple** and **Tiny Music**, have sold nearly ten million copies, in the process spawning a series of hit singles that have dominated rock radio playlists. But at the same time, Weiland's headline-grabbing off-stage predilections—which have included a series of well-publicized drug busts and a corresponding stint in jail—have made him one of the most notorious figures in recent rock history. Now, however, it happily appears as if most of Weiland's personal problems are behind him—allowing the talented singer to rejoin forces with his STP bandmates and begin making up for lost time. Already the quartet has scored one of the year's biggest hits with *Sour Girl*, a track taken from their 1998 release, **#4**. Recently we caught up with the highly informative Weiland to discuss his past, his present, and his now seemingly problem-free future.

Hit Parader: How difficult has it been for the four of you to regain the confidence in one another you had, say, back in 1995?

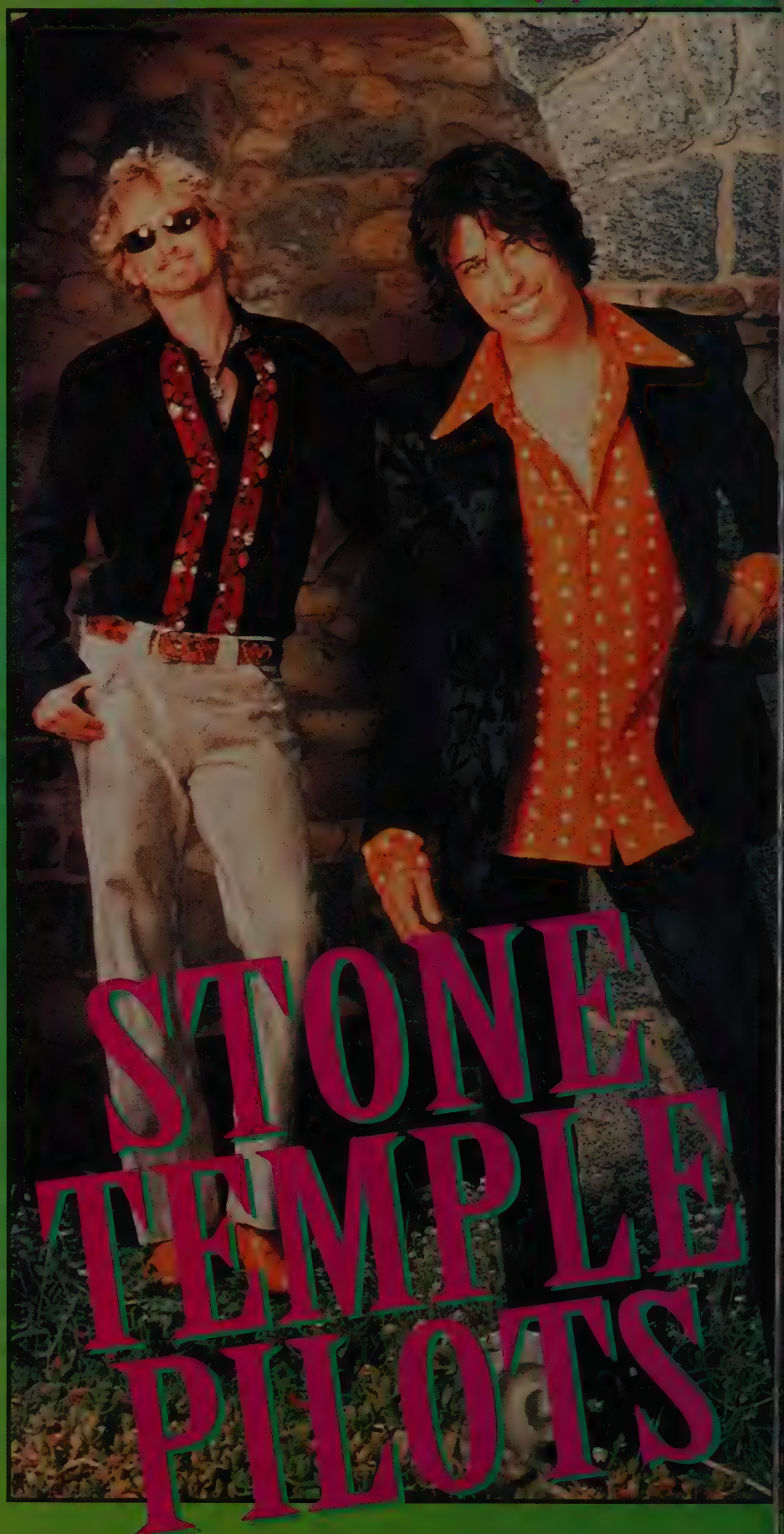
Scott Weiland: It's always been kind of eerie how it works with the members of this band. There's an energy that exists between us that is always there. Whether we're actually together, or apart doing our own thing, that bond exists. So when we got back together for the first time in what in effect had been more than two years, there was still that instant and compelling bond. Perhaps the best way to describe our relationship is by saying it's close to group sex without any actual penetration.

HP: How did you feel the first time you were once again part of the STP musical collective?

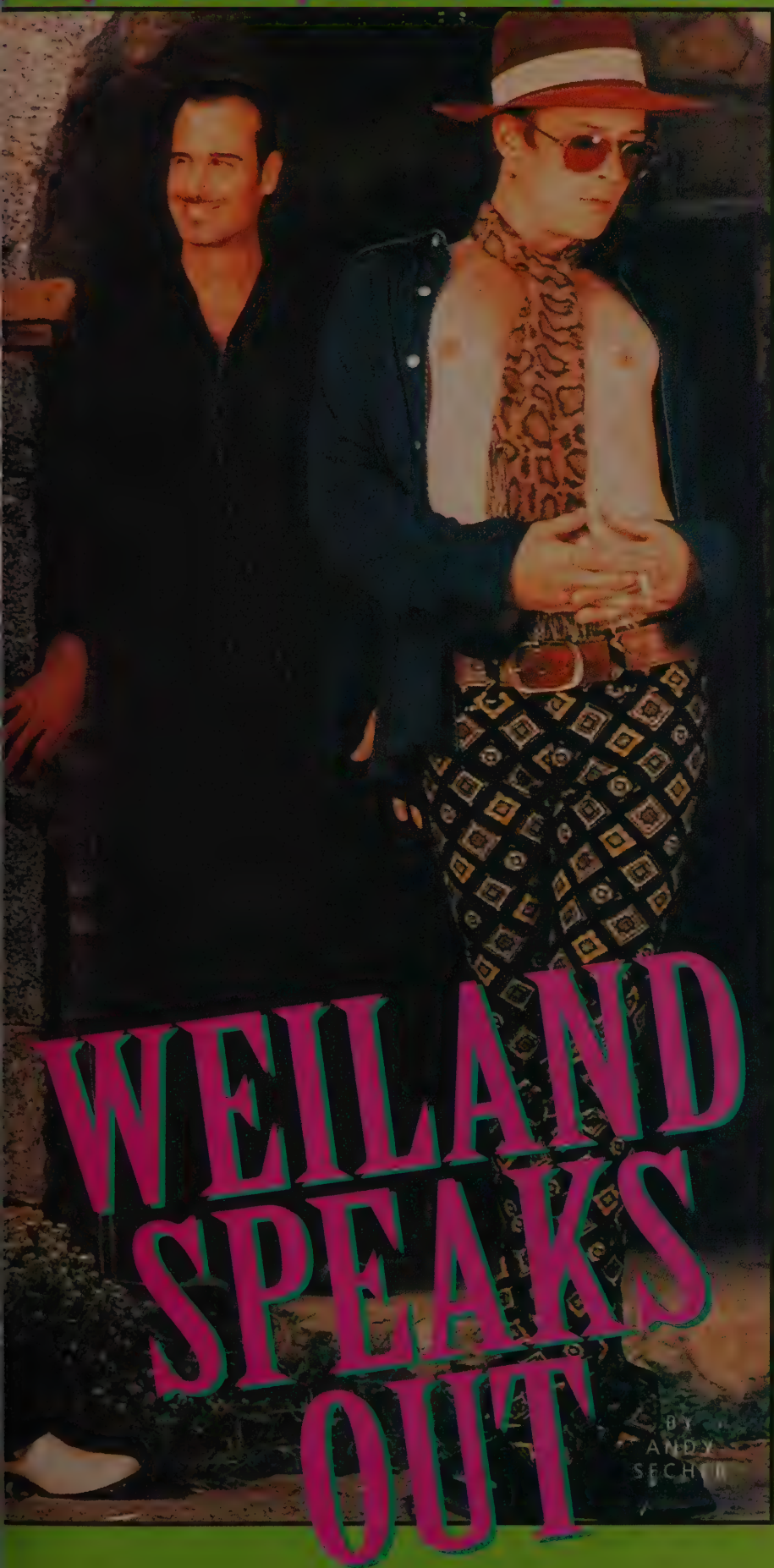
SW: It was truly a spiritual experience. You know those times when the little hairs stand out on the back of your neck? That's how it was for me. When we sat down together to make music for the first time after I got out of jail, there was just as much excitement as there was the very first time we played. It was magical. But this time we've all focused in maintaining that level of magic every time we perform. And so far, that's exactly how it's been.

HP: Since you brought up your jail stint, we'd like to know if there was any positive element to your time away.

SW: It's difficult to view any part of being in jail as a "positive" experience. There's nothing positive about having your freedom taken away. It's a horrible experience for anyone. But I was lucky in that I was able to do my time in a therapeutic setting—an experimental program that the L.A. County jail system had put into effect in order to allow offenders without a violent history to work on a solution to their problems away from the general prison population. It's still overseen by the Sheriff's Department, but it allowed me to take a long, hard look at



in jail as a 'positive' experience."



my life, and perhaps that was the constructive part of the whole ordeal.

HP: During your time in jail did you ever think that it was totally over with STP?

SW: Unfortunately, I tend to have a very negative outlook on certain things. So as I considered where my life was and where my career was, of course I imagined that there was a strong chance that it could be over. I kept thinking "The band's over, they don't care about me." I was ready to move to Mexico when I got out and start doing something totally different with my life. But then when the opportunity came to talk to Robert and Dean, and hear how their lives had changed for the better over the last few years, I think we all knew that we wanted to give this a chance. We've all grown so much as people, but we still feel the magic that's always been there.

HP: Is it frustrating to consider the career momentum that you've lost?

SW: I'm as surprised as anyone that it appears as if we haven't lost that much momentum. We've just had a major hit on radio and MTV with *Sour Girl*, and our tours have placed us in the same arena/stadium environment that we had on the **Tiny Music** tour. We're working harder than at any time since **Core**, and we're loving every minute of it. It's wonderful to have the chance to play some of the material on **#4** live—which is something we've previously not had the chance to do. The response of the fans who've stood behind us has been incredible—and that's been so rewarding for all of us.

HP: It's now been a few years since the band last recorded and toured. How do you feel STP fits into the Y2K rock world?

SW: I know we haven't lost anything as a band. In fact, I feel that we're more focused and dedicated than before. But there's no way around the fact that the music scene has changed, and that change hasn't been for the better. We know that things like that are cyclical, but the kind of prefabricated, formulaic pop that's dominating things at the moment isn't exactly what gets us excited. There are still bands making great music, like the Red Hot Chili Peppers, but it seems to me as if those bands are few and far between. Yet, at the same time radio has responded very well to us this year. I wouldn't have thought they'd take to a song like *Sour Girl* the way that they did. So apparently good music still has its place.

HP: One last question—are you concerned that once you're on the road, temptation will again rear its ugly head in your life?

SW: I'm not worried about that. Look, temptation is all around us all the time. You can walk into any 7-11 and buy beer. You can walk into any liquor store and buy just about anything you want. I can hop in my car and in ten minutes get to any number of places where I used to buy drugs. So temptation is not really the question. It's the dedication you have to maintaining your health that will dictate how you act. Being on the road again will not present any problems for me in that regard. It will be a pleasure, and that will be strictly because of the friendship and the music that will flow between all of us.

The Maiden Metal Machine is back! After a lengthy period during which this legendary English hard rock unit seemed to take a reverse step from their position of '80s prominence, with the return of lead vocalist Bruce Dickinson, and the release of their new disc, **Brave New World**, Iron Maiden once again seems prepared to emerge as one of heavy metal's leading lights. Now featuring the six-man lineup of Dickinson, bassist Steve

because we're not interested in supermodels, and we're not interested in getting wasted in public, and all that crap. Maiden has more in common with a sports team than it does with being rock stars. We were outsiders in the '80s, the band were outcasts in the '90s, and we're still outsiders.

HP: Why do you feel that way?

BD: It's great that everybody has suddenly had this conversion like St. Paul on the

istry back once you all got together again?

BD: Not very long at all. That's why we got together—to make this album. There's no other reason. And the first song we wrote was *Wicker Man*. And then we did the rest of the ten songs over the course of the next three months. We hadn't learned them very well at that time. And we wanted to keep them raw and vital because we didn't want to get bored with them. So then we went off on the road, and we

IRON MAIDEN

BY ILKO NECHEV

Harris, drummer Nicko McBrain and guitarists Janick Gers, Dave Murray and Adrian Smith, these quintessential British Bashers seem primed and ready to again lead the metal form to the top of the charts. Recently, we sat down with the ever-informative Mr. Dickinson to learn all we could about the return of Iron Maiden.

Hit Parader: In Y2K do you feel you're reintroducing Maiden to the audience that's already there, or are you introducing them to a new audience that's grown up on grunge and rap?

Bruce Dickinson: I don't give a damn what they've been listening to: Limp Bizkit, Korn, Slipknot, Marilyn Manson, or Nine Inch Nails. As far as Maiden is concerned all of the above have never happened. We're Iron Maiden, and this is a Maiden record.

HP: Do you find it entertaining when many of those young bands say to you, "Without Iron Maiden, my life would be incomplete?"

BD: Well, that's great. Which is all the more reason for us staying as Iron Maiden.



WORLD BEATERS

because obviously we're doing something right. If we're influencing all these bands and they're coming out of the woodwork saying how great we are, why should we go and copy them? Back in the '80s when the mainstream was Ratt, and Poison, and Motley Crue, and all that kind of stuff, Maiden was perceived as being heavier than heavy. There was nothing heavier than Maiden. And at the same time we were outsiders. We were never as popular on the magazine covers and things like that. We weren't featured as much as the pretty-boy bands. And that was great

road to Damascus: "We were into them all along!" You know, like two years ago they weren't. But now I'm back: "Oh, Bruce is back, we love Maiden now!" I don't have a problem with that. As long as people buy the record and they love it, that's great. There's no reason whatsoever for Maiden to suddenly start going: "Oh yeah, we need to start rapping, we need to get into that hip-hop thing," You want the Rolling Stones to start to sound like Trent Reznor? Why? It's a Rolling Stones record, stupid! It's an Iron Maiden record, stupid!

HP: How long did it take to get the chem-

didn't play them again until we finished the tour. The tour was deliberately short, because we didn't want to milk the whole thing. We wanted a tour that was short enough to remind people exactly how good the band was. It was an unbelievable experience. It kicked everybody's ass, including mine [laughing]. I couldn't believe how good we were playing. It was the best Maiden tour there has ever been. The next thing was to go back and relearn the songs, but also to throw in the vibe of what we had accomplished on stage, and translate all that straight into the studio. And then we recorded the album completely live.

HP: How many takes did it require to get a 9-minute song done live?

BD: Four or five. We were done with the whole album in twelve days. It took twelve days to record **Brave New World**, and

then another six weeks to listen to it. First of all, we look for one master take of the drums. Then it's another four to five days to go over the bass tracks, to make sure we've got the best version of all the bass tracks. And any repair, any bits we don't have, we just pop in and put a few notes here and there—any needed corrections on the bass. Same thing with the guitars. You have to listen to six or seven tracks of three guitar players all playing together.

HP: Is listening to all those tracks a group project?

BD: Oh, no! Leave that to the producer. That's his gig. But all that takes time. What we've done in twelve days takes six weeks to unravel. And during that process things get fixed up. Adrian gets called in: "Hey

Did that have anything to do with the name of the disc?

BD: It does. Actually, I suggested the idea for the title pretty soon after rejoining the band. The people seemed to like it. I like it because it's kind of enigmatic. It throws out a lot of questions. It's like: "What do

HP: Pick a song from the new record that you think is of particular significance.

BD: Let's pick the first track, *Wicker Man*. The key to it is in the chorus: "Your time will come!" This is such an up song. It's the same feeling that I got when I was standing on stage and singing again with



listen, we can't find a section for this bit of your guitar. It's just too loose. Can you come in and just do that little bit?" And when we do those, we bring in all three guitarists. And they all go into the room and for the overdubs everybody's all playing together. So it doesn't sound like an overdub. And then I came in after five weeks and went, "Time for pain and suffering. Time for vocals!" And then what do they tell me? "You're done." And I went, "What do you mean?" And they went, "You've done it all. We've done those six tracks of vocal work live, and have a listen, you're done. It sounds great." In fact, they said, "We've even done the double tracking, because you did it so many times that we picked the double tracking things for the choruses."

HP: About the album title. There was a book by Aldous Huxley, *Brave New World*.

you mean brave new world? Do you mean Iron Maiden's brave new world, or you mean it as Y2K, or is it the book?" So I liked that. It just provokes people into asking questions. But then the song itself is pretty much based on my reactions to the book. Actually, we had the idea of calling the album *Wicker Man* and we had all the artwork done, but we changed our minds before Christmas basically because the artwork didn't work.

Maiden. It is a resurrection. The whole thing is about getting back together. All these kids, the whole movement. And I wanted to get this idea that your time will come. Some day the finger of fate will point at you. And you should be prepared to go grab it now, unfreeze your tongue. Go and say something, do something. Get your ass out of bed. Cheat death. Cheat gravity. That's the message we want to convey to everyone.

SHOOTING STARS

BANDS TO LOOK OUT FOR!

MARS ELECTRIC

In rock and roll everything old seems to be new again. Metal is back... lookin' good is back... and writing great songs is back. For much of the '90s virtually all of those qualities seemed to be missing from the hard rock scene, with the down-at-the-mouth, tattered 'n torn attitudes of grunge usurping the more-beat attitudes that pervaded the '80s rock scene. But in Y2K much of the high-octane, good-time feel of rock's bygone era has returned, and the band Mars Electric is a prime example of that. As shown throughout their debut album, **Beautiful Something**, this infectious unit comprised of vocalist Jacob Bunton, drummer Matt Finn, guitarist Chris Simmons and bassist Carl Hopper has pulled out all the stops to deliver a sprightly, tune-filled disc that at different times calls to mind everyone from Aerosmith to Bon Jovi to Cheap Trick.

"It sounds cheesy, but we all grew up on arena rock," Bunton explained. "We're trying for that same effect— some of those same ideas— only with a more up-to-date sound and better hooks."

Formed back in 1996 in the band's home town of Birmingham, Alabama, Mars Electric's goal from the moment of inception was "to become rock and roll stars." While their power pop sound and fashion-horse look was in sharp contrast to the rap-metal style of the day, the group soon began winning over local converts who started packing each and every one of their local showcases. Soon record labels were pounding on the band's door, believing the band's Rock Star attitude could carry over to disc. The proof is now in the pudding as **Beautiful Something** proves that Mars Electric certainly have what it takes to achieve all of their life-long goals.

"Ever since I was a little kid and I saw my first Motley Crue concert, I wanted to be a rock star," Bunton said. "For me it's always been about music and putting on a great show. Now we've got that chance."



CRAZY TOWN

Crazy Town has been creating quite a buzz in hard rock circles since their debut album, **The Gift Of Game**, first emerged late last year. During that time they've toured the world with the likes of Methods of Mayhem, Buckcherry and the Red Hot Chili Peppers. Their debut single, *Toxic*, has generated strong airplay— and even stronger listener response— wherever it's been played. And, if that wasn't enough, the band's heavy, funk-filled, rap-metal sound has drawn positive comparisons to the style of everyone from

Korn to Limp Bizkit. It's all been quite a rush for band members Epic Mazur, Shifty Shellcock, Rust Epique, Faydoedeelay, Trouble, James Bradley Jr. and DJ AM.

"There's so much goin' on with this band," Shifty stated. "The energy is there, the people are there behind us, and the music is there. The only trouble I have is keepin' it all inside of me. I'm like Sid Vicious, Kurt Cobain and Biggie Smalls all trapped in one body, and sometimes I just want to explode."

Crazy Town's "explosion" has been going on for the last three years, ever since this singularly distinctive Southern California-based unit started putting together the various musical components that comprise their high-voltage sound. Then, following the release of **The Gift Of Game**, things started to break big-time for the band, with both The Box and MTV proving plenty of prime-time exposure to the group's approach. It's created quite a solid foundation upon which Crazy Town hopes to construct a long and successful rock and roll career.

"We're influenced by everything from metal to rap to pop," Shifty said. "It's all in there someplace, just looking for a way to get out."



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HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

LED ZEPPELIN, *EARLY DAYS/LATTER DAYS*

It must be exceedingly difficult for record labels to avoid the temptation to continually plunder the golden catalogs of their biggest all-time sellers. That's certainly been the case for Jimi Hendrix over the last two decades, and now it appears to be true for the immortal Led Zeppelin. In their two separately-issued "best of" collections, **Early Days** and **Latter Days**, the mighty Zep's best-known and best loved material is presented to us... once again. For anyone who missed the band's previous "greatest hits" and box set compilations, these new efforts are indeed a must, but we find it hard to believe that anyone reading this doesn't already possess each and every one of these songs in one form or another.

GRADE: A

DEFTONES, *WHITE PONY*

Talk about surprises. After the stellar success of their first two albums, many fans thought they knew exactly what to expect from the Deftones. They assumed the band would continue happily traveling along their rap/metal path, cranking out heavy, dynamic and at times overwhelming hard rock opuses. Well, on their latest disc, **White Pony**, these Cali-based rock masters throw us all a BIG twist. While their stuff still kicks with all the power of an angry mule, there is a more subdued, in-control feel to much of this material. In fact, vocalist Chino Moreno shows actual *tenderness* in some of his vocal deliveries. Some long-time fans may love it, some may be distressed by it, but all should applaud it. On **White Pony**, the Deftones have clearly grown up.

GRADE: B+

VARIOUS ARTISTS/ *NATIVITY IN BLACK II*

Of all the great heavy metal bands in rock history, perhaps none lends itself to interpretive work better than Black Sabbath. With their relentlessly pounding beats, heavy-handed riffs and hell-bent vocals, the Sab's music has held up amazingly well over the last three decades. Perhaps that's why a new generation of groups (including current chart-toppers like Godsmack, Static-X and System of a Down) were so anxious to contribute their versions of Sab classics (*Sweet Leaf*, *Behind the Wall of Sleep* and *Snowblind*, respectively), to **Nativity In Black II**—which as the name indicates is the second time this exciting format has been utilized. This disc works from start to finish, with particular credit going to Monster Magnet for their inventive version of *Into The Void* and Machine Head for bringing new

REVIEWS OF THE NEWEST CDs

life to *Hole In The Sky*.

GRADE: A-

U.P.O., *NO PLEASANTRIES*

We've asked around, but we *still* have no clue what U.P.O. stands for. But we do know that on their debut effort, **No Pleasantries**, this young outfit has emerged as one of the most exciting young bands around. Much of this excitement can be attributed to group vocalist Shawn Abro, a guy with the strongest set of pipes we've heard since the heyday of Soundgarden's Chris Cornell. Throughout their album, U.P.O. pour the rock and roll on as heavy as possible, often creating a swirling vortex of sound that captures classic elements of '70s, '80s and '90s rock... but with a decidedly Y2K twist. No easy feat.

GRADE: B

SUPER TRANS ATLANTIC, *SHUTTLECOCK*

Jason Bieler may already be familiar to some of you, thanks to his work with the band Saigon Kick back in the late '80s. While that group never attained the stellar heights that many predict-



Led Zeppelin: Repackaged again... and again.

ed for them, during SK's tenure in the spotlight, songwriter/vocalist/guitarist Bieler established himself as a force to be reckoned with. Now, as leader of the new group Super Trans Atlantic, Bieler has updated his hard rock sound to encompass a new palate of styles, without sacrificing any of his basic rock and roll attitudes. The result of his efforts are on display throughout Super Trans Atlantic's debut album, **Shuttlecock**, a powerful, diverse and highly entertaining disc that once again clearly places Bieler back on the rock fast-track.

Grade: B

TRANS-SIBERIAN ORCHESTRA, *BEETHOVEN'S LAST NIGHT*

Over the last few years, the band known as Trans-Siberian Orchestra has emerged as one of rock and roll's most inventive and challenging units. Led by the multi-dimensional brilliance of writer/producer/musician Paul O'Neill, on their latest outing, *Beethoven's Last Night*, TSO has created a masterful rock opera that stands up well when compared to the likes of Pink Floyd's *Dark Side of the Moon* or the Who's classic *Tommy*. While those weaned on the likes of Korn or Limp Bizkit may have trouble delving into the myriad musical and lyrical subtleties presented here, don't let that throw you off. The extra effort needed to fully digest this offering is well worth the effort.

GRADE: B+

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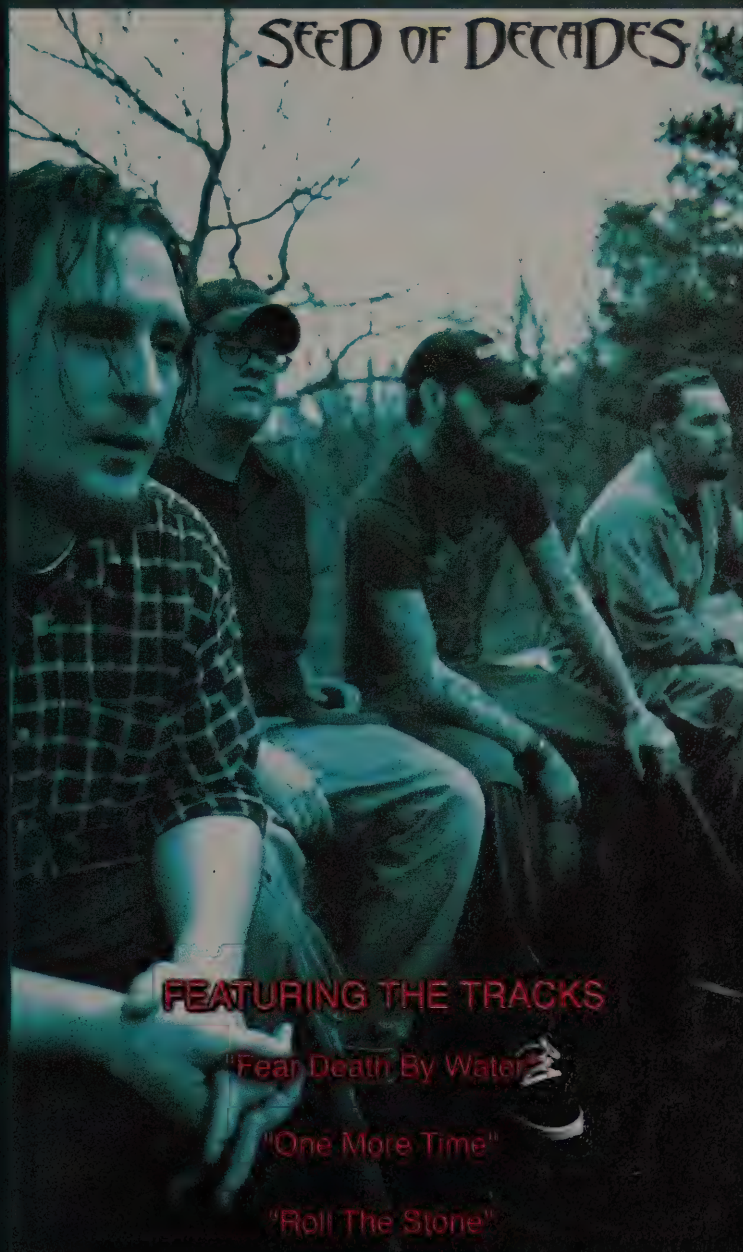


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MAMMOTH VOLUME, NAORA DANCE

(The Music Cartel, P.O. Box 629, Port Washington, NY 11050;
phone: 516-944-0399)

You've got to sit up and take notice of any band that pulls the gloves off and calls themselves Mammoth Volume. After all, *that* doesn't leave much room for misinterpretation, does it? But, somewhat surprisingly, as shown throughout their latest EP **Naora Dance**, this Swedish unit displays surprising dexterity and imagination on their musical presentations. Rather than just banging you over the head with their "mammoth volume," these guys count on subtlety and craftsmanship to serve as their most prominent rock and roll foils.

RATING: ****



"MAMMOTH VOLUME IS ONE OF THOSE STONER BANDS THAT WOULD HAVE CAST A SPELL ON THE HEAD, FOOT, AND MIDDLEBROT GENERATION."
- CMJ

RORSCHACH TEST, PEACE MINUS ONE

(E-Magine Entertainment, 601 W. 28th St., NY, NY 10001;
phone: 212-924-8212)

Rorschach Test has always been an intriguing band. Since their formation in Denver nearly a decade ago, the group has continually explored the often tenuous world that exists between metal, techno and industrial music. On the band's latest effort, **Peace Minus One**, they continue creating their often exciting, often unpredictable sound-scapes, revealing both a not-so-hidden anger and a finely honed sense for continually shocking the listener's senses. Certainly this is not for everyone, but then by its very nature, it was never designed to be a musical opiate for the masses.

RATING: ***



MALEVOLENT CREATION, MANIFESTATION

(Pavement Music, 7400 W. Detroit St., Chandler, AZ;
phone: 480-783-0288)

Malevolent Creation is one of those bands that their fans swear by and their detractors swear at. For more than a decade these Dark Metal pioneers have been creating some of the most intense and overwhelming music in the world. Now, on their new "greatest hits" collection, **Manifestation**, many of this unit's best-known and best-loved compositions are gathered together in one place at one time. But rather than merely being a traditional "best of" set, this two-disc presentation blends studio and live tracks with a 15-minute enhanced CD of live concert footage drawn from their 1999 U.S. tour.

RATING: ***



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THE DWARVES, *COME CLEAN*

(Epitaph Records, 2798 Sunset Blvd., Los Angeles, CA 90026; phone: 213-413-7353)

The Dwarves have never been a particularly easy band to like. At times throughout their lengthy career (which has understandably kept them living on the periphery of mainstream acknowledgment), it's seemed as if these Mid-western rockers have gone out of their way to be as unseemly and as annoying as possible. But that's all part of the gig that this proto-punk, semi-grunge outfit has been perfecting for nearly 20 years. On their latest effort, **Come Clean**, it's pretty much the same old... same old for the Dwarves. The songs are fast and furious, relying on punk energies and rock histrionics to convey the band's musical message. Somehow, though, it's tough to hear a bunch of guys well into their 30s try to talk "dirty"—that works so much better when you're 18 and mean it.

RATING: **

STAVESACRE, *SPEAKEASY*

(Tooth and Nail Records)

Stavesacre make no bones about it. They want to redefine the way that fans view the hard rock world. That's certainly a big task for any band to handle, but as shown on their latest release, **Speakeasy**, at least these guys are giving it the ol' college try. No, this unit's inventive blending of hardcore energy with pop overtones isn't about to turn the music world on its ear, but it is a little different... and it is quite entertaining. On songs like *Keep Waiting* and *Rivers Underneath*, Stavesacre display a well thought-out game plan for mixing their seemingly divergent musical elements into a single exciting whole.

RATING: ***

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Their fourth studio release, simply entitled "four", while stylistically close to the bands previous works, offers some fascinating new elements without denying the winning formula that gives the band such huge success.



FAIR WARNING-live



FAIR WARNING-GO!



NORWAY - arrival:

is a debut album with Frontiers.

NORWAY is a 4 piece rock band from New Jersey, USA. Founded by Lead Vocalist Glenn Pierson and guitarist Jim Santos, **NORWAY** plays a diverse style of music which draws from their roots in classic rock sounds of bands like Journey, Nightranger, Def Leppard and Nelson.



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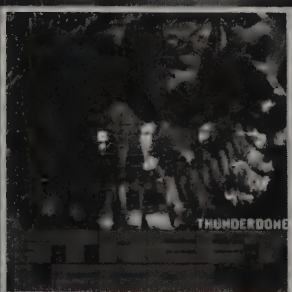
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ORANGE GOBLIN, THE BIG BLACK

(The Music Cartel, P.O. Box 629, Port Washington, NY 11050; phone: 516-944-0399)

Orange Goblin are a band who seem to have studied their rock and roll history books very well. Upon listening to their latest release, **The Big Black**, elements of many classic bands can be heard emerging among the band's heavy beats, roaring leads and inspired vocals. While the group openly acknowledges the influence of everyone from Kyuss and Motorhead to Pink Floyd and Mountain, they manage to effectively camouflage their varied influences well enough so that the listener is forced to focus strictly on Orange Goblin's own musical perspectives. It seems as if there's a growing interest in metal's roots among today's heavy bands, and if that trend continues to flourish, keep an eye out for these guys.

RATING: ***



DEFLESHED, FAST FORWARD

(Pavement Music, PO Box 50550, Phoenix, AZ 85067; phone: 480-783-0288)

We know that some of you may have been worried that we weren't going to provide you with your monthly dose of Swedish Black Metal Mayhem. Fear not! For with the release of Defleshed's latest, **Fast Forward**, we are once again cast into the utterly bizarre and often incomprehensibly silly world of Scandinavian Dark Metal. On their second disc, this heavy-handed trio (guitarist Lars, bassist/vocalist Gustaf and drummer Matte) offer a fast and furious set that at times sounds more like a motor running at high (and loud) speeds, rather than anything even remotely musical. Oh well, we *know* we don't understand this stuff— maybe you will.

RATING: **

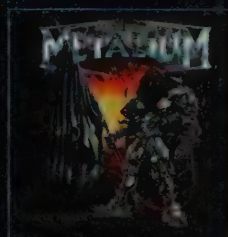
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HIT PARADER**SONG INDEX**

COMPILED AND EDITED BY RENEE DAIGLE

79) AMIGONE 84) NOTHING TO PROVE 90) HOLY MAN**SEEN, NOT HEARD, AND YES, WE CARE!**
A TALE FROM A BASSIST

BY RENEE DAIGLE

Per Webster's Collegiate Dictionary a bassist is a person who plays an acoustic or electric bass. Hhhmmm... okay that makes sense. But, the fact still remains, why do people chose to ignore the man behind the rhythm in a band?

Well, when I recently spoke with Robby Takac, songwriter and bass player for the rock group the Goo Goo Dolls his inspiring tale regarding his four-string could leave you, well, thunderstruck!

"I've always been a bassist," says Robby. "I don't know if I've always wanted to be one. 'Bassist' is such a weird word, because, it was so not about that! There were no kids to play bass in my neighborhood. There were no bassists. Most kids didn't and I did, so that's why I was in a lot of bands and the band leader!"

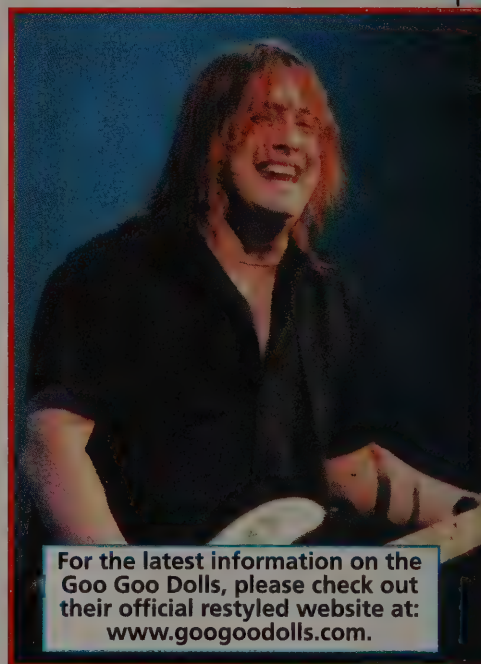
And a leader he is! With passion in his heart and determination motivating his bare feet, Robby held tight to his aspirations of someday assimilating his childhood idols. Musically, Robby was raised on the Rolling Stones. "I was into a lot of metal when I was a kid and I listened to Motley Crue, Iron Madien and various other metal bands, but when I got a job at a progressive radio station, I learned to appreciate all types of music," explains Robby.

The Goo Goo Dolls seem to have that aura of misconception that encompasses them musically. "You know, we've never claimed to be great players—ever!," Robby points out. "We're competent players, but not great. But, we're good enough to deliver our songs and make people happy! We're one of those few bands that still actually take a lot of time thinking about making a cool record. It's important to us—making it whole!"

Today, this "bar band" from Buffalo, New York can experience the accolades of finding their lyrics burning-up the charts. "We didn't say to ourselves, 'okay were going to become this kind of band or make this kind of record,'" Robby reveals about his band's musical journey. "Right now this is a very interesting period for us, and we're starting to see what kind of band we're going to be next time. Which is never all that different, you know, but different! It was never all that obvious if you followed our career! But, if you only heard *Dizzy Up The Girl*, then the transition would be obvious. *Dizzy Up The Girl*, sounds nothing like the original band at all!"

"There's a story behind every single song I write," Robby discloses. "I don't like to talk about the meaning of my lyrics, because it makes me feel uncomfortable—that's why I write about them in a song."

"For those of you that have been with us forever—thank you for sticking with us! And for those of you that just jumped on board, I hope you stick with us for a long time, because we're gearing up for a whole 'nother one! Thank you!"



For the latest information on the Goo Goo Dolls, please check out their official website at: www.googoodolls.com.



Robby: Picking his way into our hearts.

PHOTO: DAVE HALLETT

AMIGONE

Lyrics written by: Robby Takac
Performed by: the Goo Goo Dolls

Every time you point your finger
3 more point right back at you
I'm not sayin' that it's something
Wrong with life
'Cause that's a sad excuse
An age old game of rat and mouse
Chasin' us from house to house
I'm not sayin' that it's something
Wrong with you
It's wrong with me as well
Are you alive
Amigone

...Miracles gone wrong
Is it too late to call
And tell you to be strong
Are you alive
Amigone

...Miracles gone wrong
Is it too late to face the truth
That it was wrong
Amigone

Heavenly intoxication
Love's been marred by medication
Ain't it funny how a life can take a turn
When the end is near

Are you alive
Amigone

Is it too late to face the truth that it was wrong
Amigone

I'm not sayin' that it's something
I'm not wishin' for a miracle
That miracle's gone wrong
And you're too strong
Amigone

Is it too late to call and tell
You to be strong
Are you alive
Amigone

Is it too late to face the truth
That it was wrong
Are you alive
Amigone
Is it too late to call and tell you
To be strong
Are you alive
Amigone
Is it too late to face the truth
That it was wrong
Amigone

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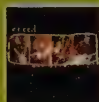
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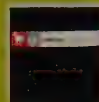
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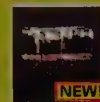
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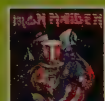
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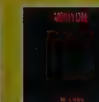
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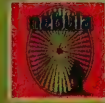
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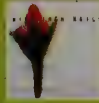
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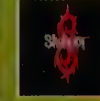
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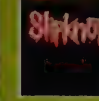
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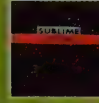
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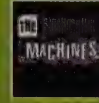
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I should be able to get over yourself
Nothing given means
Nothing can get kicked around
I fear you and I occasionally think too
Your insecurity makes living
Life tough
On me, but

I don't know if you feel this way
All the time
Hear me, I don't think you're right
And no... you got nothing to prove

And I ponder why
You're always trying to take
What's mine
Hear me, I won't fight you
No... you got nothing to prove

I'm always able to get over myself
I still remember how you helped me
Figure it out
But I fear you and I occasionally
Think too
Your insecurity pollutes your path
To purity, but

I don't know if you feel this way
All the time
Hear me, I don't think it's right
No... you got nothing to prove

And I ponder why
You're always trying to take
What's mine
Hear me, I won't fight you
No, it's not my way

I guess now you know why
I never call...

We should be able to get
Over ourselves
Time in small quantity I think,
Would work very well

I don't know why you feel this way
All the time
Hear me, I don't think you're right
No... you got nothing to prove

And I ponder why
You're always trying to take
What's mine
Hear me, I won't fight you
No, it's not my way...
I guess now you know why
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I could be wrong here
I could be right
I could be the Son of God
Selling you a little life
But you wouldn't see me
You wouldn't hear me
Why you and not me?
Tell me Holy Man

Is that supposed to mean something?
Am I supposed to feel something?
Am I to believe that you hold the key?
My way wrong and yours right?

I could be wrong here
You could be right
Please forgive me I have sinned—
Not on your life
But that's how you want me
But I'll never fear thee
Why you and not me?
Tell me Holy Man

Is that supposed to mean something?
Am I supposed to feel something?
Am I to believe that you hold the key?
My way wrong and yours right?

You want it?
You need it?
You love it?
You keep it!

You want me to bow down,
Lie down,
Accept it
And die
Say what,
Say what,
Say what,
Say what,
Say what!

You want me to fear you,
Revere you,
Never question your lies
Say what,
Say what,
Say what,
Say what,
Say what!

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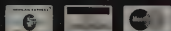
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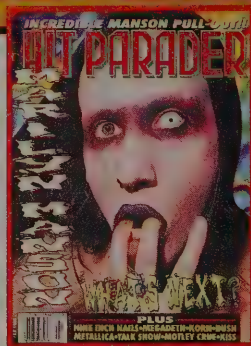
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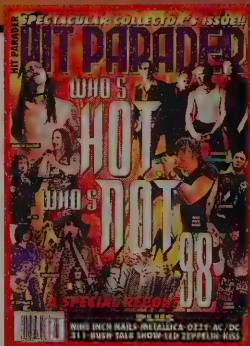
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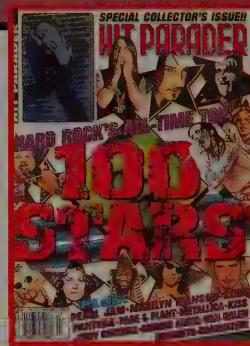
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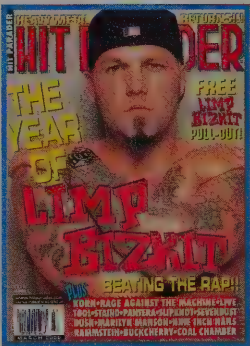
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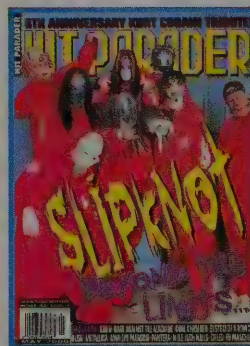
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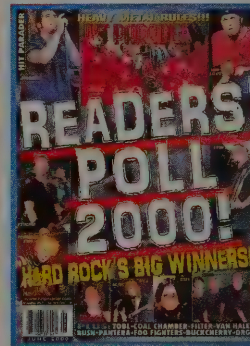
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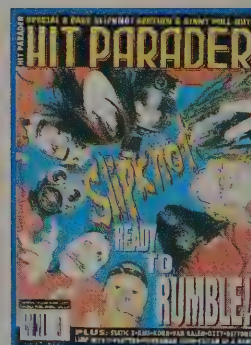
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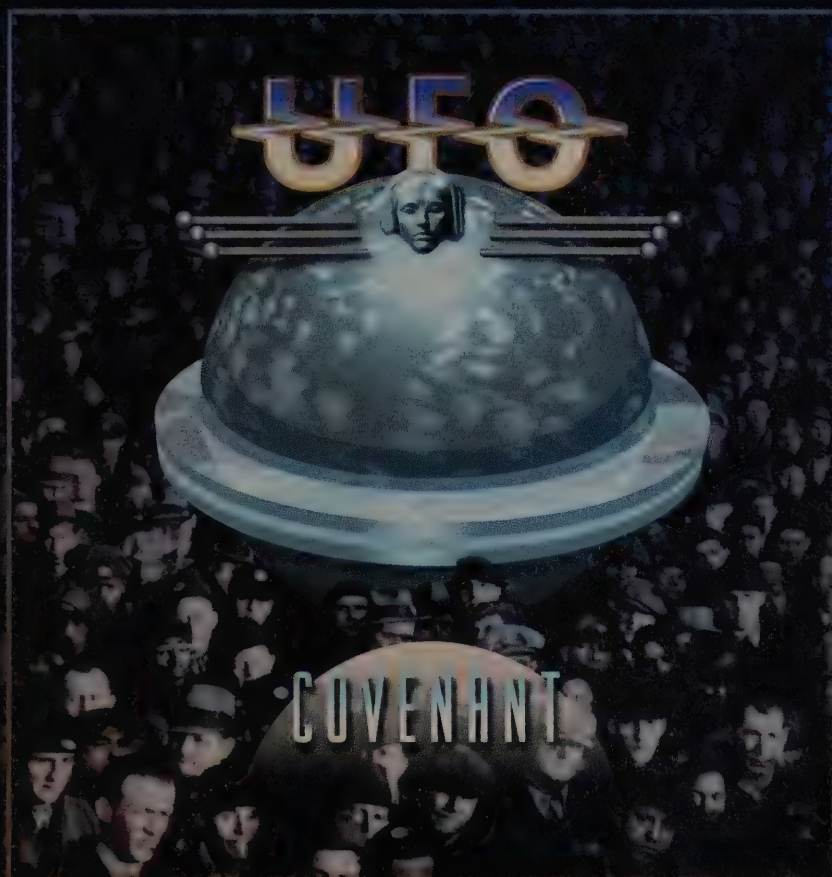
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THE LATEST GEAR INSTRUMENTAL

BY MICHAEL SHORE

This column has been raving about Drum Workshop drums as long as we can remember, for two main reasons: DW makes some of the most spectacular drums in the whole world, true top-of-the-line musical instruments built to last and made to sound great by artisans (who are, we think, maybe one step up from craftsmen); and we happen to be especially partial to the cool, unique round-lug look of vintage Camco and (from the U.K.) Hayman drums, which DW revived. Since DW arrived on the scene in 1972, their drums have been used and endorsed by the likes of Tommy Lee, Neil Peart of Rush, Peter Dinklage of Kiss, Aerosmith's Joey Kramer, Sean Kinney of Alice in Chains, Godsmack's Tommy Stewart, Buckcherry's Devon Glenn, Martina Aron of Drain STH, Matt Sorum with The Cult, and Def Leppard's Rick Allen. 'Nuff said.

There's just one problem with DW drums for most **Hit Parader** readers: their budgets, which DW gear would bust faster than a snare drum head struck with a baseball bat. DW drums are priced right in line with their state-of-the-art quality, and are therefore, probably out of reach for most of our readers. Well, for all you drummers who've always lusted after DW gear, have we got news for you! The company has now made a concerted effort to cater to the budget-to-intermediate-priced market, and is bringing more quality to that area than anyone would think possible, with its new Pacific Drums and Percussion line. The Pacific name refers to the Pacific Rim, and the hands-across-the-water partnership the company represents: it's a combined effort with Chinese and Taiwanese parts and manufacturers, producing designed drums under DW's supervision. The combination of DW's priceless expertise with lower-cost Asian manufacturer adds up to a ridiculous value that's sure to give Tama's Rockstar and Pearl's Export kits a run for their, as in *your*, money.

Pacific drums arrive in 3 lines: highest priced is the L-Series with 8-ply all-maple (the same classic-sounding wood used in DW's top-of-the-line drums) shells and lacquer finishes; the lower-priced C-Series drums have composite wood shells with maple interior plies and exterior plies of masawa (a variety of mahogany), and covered finishes; and the lowest-priced are the E-Series, with composite shells of masawa and eucalyptus and only one finish—black. (Good choice if you gotta go with just one! In keeping with the distinctive DW round-lug look, the Pacific shells have neat oval-shaped lugs—except the super-

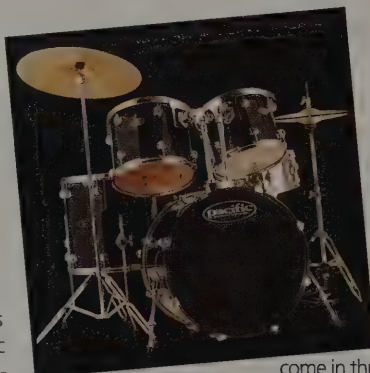
economy E-Series, which features what I can only call "pinched" round lugs (you'd have to see 'em).



Meinl's new Amun Ride cymbal combines a clear, high-pitched, finely detailed pingy ride sound with bigtime power thanks to its large bell and extensive hammering, evidence of which is very visible on its surface marked with large and small dimples. Its basic sound character is described as jazzy. For more on this and Meinl's many other cymbals and other percussion devices write: Meinl USA, 8400 N.W. 30th Terrace, Miami, FL 33122.

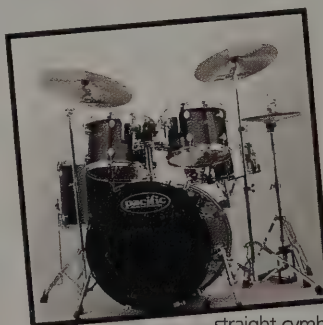


There are also three lines of hardware: the heavy duty 900, the medium 800, and the lightweight 700, plus three series of bass drum pedals, the 600, 500 and 400, as well as a variety of multi-clamps, accessories, and student pre-packs. We'll feature specific hardware items in future columns, but suffice it to say that DW has overlooked nothing and sold nobody short on this end: ALL stands are substantial and have double-braced legs, even down to the E-series; ALL hi-hat stands are direct-chain-pull mechanisms, some with adjustable compression springs; all three lines of bass drum pedals offer single or double-pedal versions; and the L and C-Series toms have PDM suspension-mounts, similar to the ones DW drums have always used—like the pioneering RIMS, they let drumshells vibrate more freely for better sound and projection. The L-Series drums also have rubber insulation between their oval lugs and shells to further enhance sound.



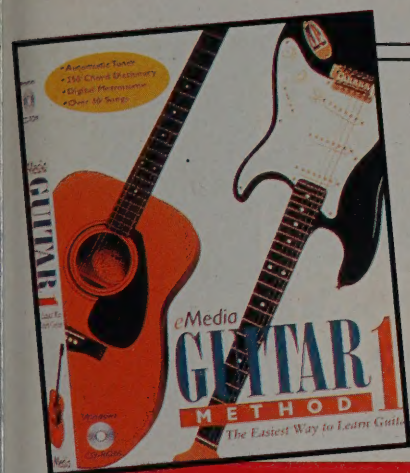
So what do you actually get? Check it out: Pacific L-Series drums come in beautiful Clear Amber, Red or Blue lacquer finishes; the 5-piece kit has a 22" x 18" bass drum, 10" x 8", 12" x 9" and 14" x 12" toms, 14" x 5.5" maple snare drum, SP500 bass drum pedal, HH900 hi-hat stand, SS900 snare drum stand, CB900 straight/boom and CS900 straight cymbal stands...and all of that lists for \$2495. That's a fraction of what a comparable DW kit would cost, it's extremely competitive with Tama's and Pearl's and anyone else's more affordable kits, and most of all it's an insanely great price for a kit that looks and sounds this good and is built this well. 8" x 7" and 16" x 14" toms are also available as add-ons. C-Series kits

come in three lovely covered finishes, Jet Black, Wine Red and the way-cool Silver Mist (which reminds us of the old Hayman brushed-chrome look); the 5-piece kit has a 22" x 18" bass drum, 12" x 9", 13" x 10" and 16" x 14" toms, 14" x 5" steel-shell snare, the SP500 bass pedal and 900 Series hi-hat, snare, straight/boom and straight cymbal stands... all for \$1195 — a setup that would seem to make more sense for most of our readers, given the drum sizes and metal snare, not to mention the price which is such a bargain it's INSANE. You can also get a "shell-pack," just the drums minus the hardware, for \$899. And the E-Series kit is off-the-charts ridiculous on the bargain scale: \$635 gets you a 22" x 16" bass drum, 12" x 10", 13" x 11" and 16" x 16" toms, 14" x 5" steel snare, SP400 chain-drive bass pedal, and 700 Series hi-hat, snare and straight cymbal stands.



Bravo, Pacific and thank you, Drum Workshop. To learn more, as I'm sure any sane young drummer would want to, write: Pacific Drums and Percussion, 101 Bernoulli Circle, Oxnard, CA 93030, or hit www.pacificdrums.com online.

LY SPEAKING



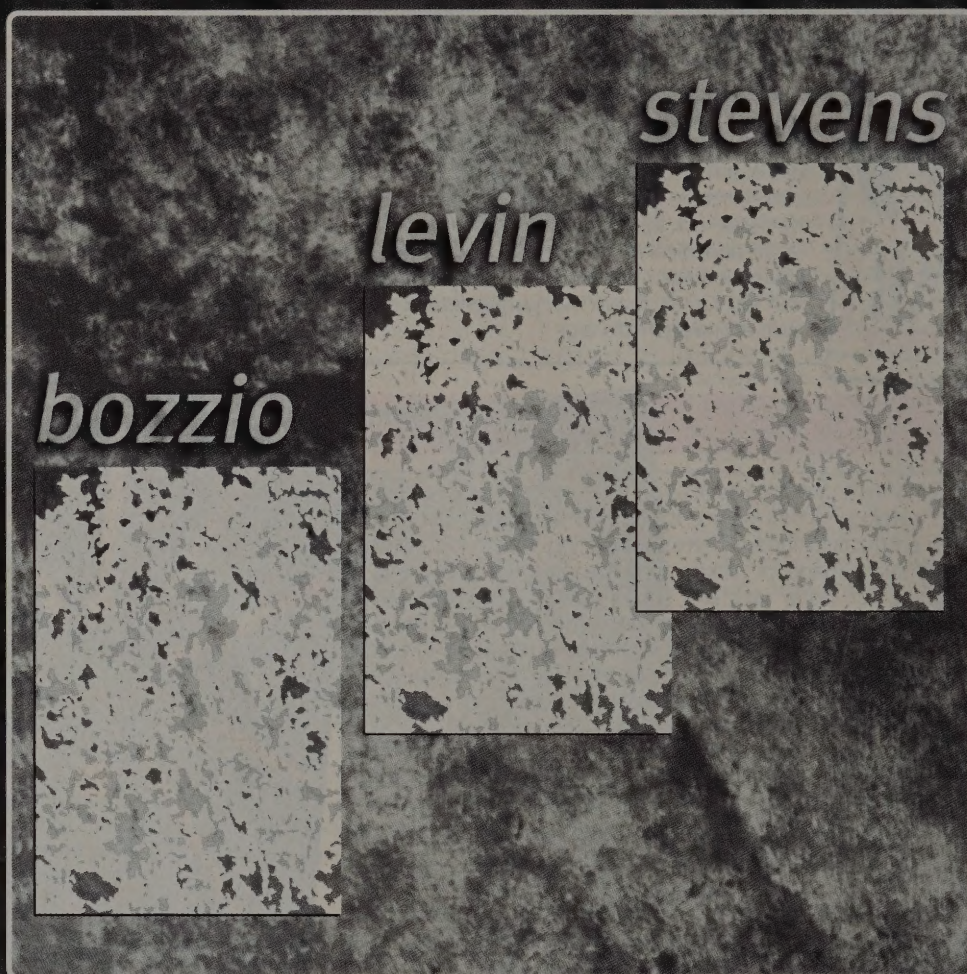
The best-selling music-based CD-ROM for the past two years, eMedia's Guitar Method, just got better: the new v.1.2 upgrade has several new features to help further revolutionize the learning process. An "Animated Fretboard" displays a virtual guitar neck to show fingering for chords and notes as music plays, and alternate viewpoints let you see the neck from "overhead" (player's-eye view) or "straight across" (teacher's-eye view). The Animated Fretboard also works with the new "Fretronome," to display notes and chords at whatever tempo works for you, and lets you loop sections of songs for repetition as needed. The more than 70 play-along tracks now come in enhanced audio for more vibrant, multi-track sound, with full bass, drum and keyboard accompaniment on the classic-rock tracks (such as *Knockin' on Heaven's Door* and *House of the Rising Sun*). And there are 25 additional new lessons on reading music, with new songs and exercises, short-cut keys and full-motion video. All for \$59.95. For more info write: eMedia Corp., 2403 E. Aloha Street, Seattle, WA 98112. Or, if snail mail just seems too quaint for a company called "eMedia," they're on the web at www.emedia.org.

Pro-Mark, the world's numero uno drumstick and mallet maker, has unveiled its Year 2000 product catalog. At 48 pages, it's Pro-Mark's biggest catalog ever, with over 60 new products included. There's something in here for every drummer: various-sized sticks made of hickory (the standard for sound and durability), maple (lighter, for faster jazz and fusion playing) and Japanese white oak (densest and strongest of all), with or without nylon tips, many in the "Autograph Series" designed and signed by such big names as Neil Peart, Mike Portnoy, Tommy Aldridge, Bill Bruford, Phil Collins, Dave Abbruzzese and Stephen Perkins; brushes, and mallets of all kinds including the super-cool new SD-5 and SD-7 Mutli-Perussion sticks, which are basically wood-tipped sticks with 1" felt mallets on their butt ends for quick switching; Pro-Mark's patented "Rods," wrapped bunches of thin wooden dowels that sound like brushes with the weight and impact of sticks; bass drum beaters including Rick Latham's Crystal Ball, a round see-through 1" acrylic ball that offers an extra-punchy sound; stick bags, cymbal bags, and such neat accessories as "The Rattler," a chain that hangs across one side of a cymbal from its mount to give that vintage "sizzle" sound without having to drill holes and mount rivets. For more information write: Pro-mark Corp., 10707 Craighead Drive, Houston, TX 77025-5899, or click on to www.promark-stix.com online.



Proving that affordable drumsets can not only sound better than you'd think, but look good too. Tama's Rockstar drum kits — which have won Modern Drummer magazine's Entry Level Set Shootout the past two years — now come in a beautiful new finish: Midnight Blue, expanding a range that already includes seven other finishes (including: Black, Sugar White, the purplish Black Orchid, Deep Forest Green, and Lake Shore Blue). The drums themselves have great-sounding 8-ply shells of Philippine mahogany with inner plies of highly resonant basswood, and newly redesigned diecast high-tension lugs and tom brackets; the kits all feature Tama's Star-Cast suspension mounting system for the toms; and the bass drums have Accu-Tune hoops made of Glass Fiber Reinforced Plastic which is stronger, yet lighter, than traditional hoops, and which have molded-in tension-rod ears to eliminate the need for claw-hooks — so heads go on quicker and stay in tune better. All for under \$1300. For more information write: Tama c/o Hoshino, 1726 Winchester Road, P.O. Box 886, Bensalem, PA 19020.

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